

The Part-songs of Franz Schubert

by

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A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements
for the Degree of

MASTER OF EDUCATION

Department of Humanities and Social Sciences
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Abstract

The Part-songs of Franz Schubert - This thesis discusses the various factors influencing the development of the part-song, Schubert's unique relationship to this genre, his part-songs, and the educational and performance implications arising out of the study. The thesis begins with the political, sociological, and biographical factors which influenced the development of the part-songs. They were extremely popular in the early nineteenth century and were sung by people who met in taverns and homes, or were performed at concerts for the middle class. Schubert, a very social person, became caught up in this movement and wrote dozens of part-songs. An analysis of his part-songs reveals that some have qualities which make them unique, while many part-songs have similar characteristics. Common characteristics include homophonic writing, bold key changes, repetitive figures, simple forms, the use of German texts, and that they were primarily short, one-part songs. Although there are many mixed and women's part-songs, today part-songs are mainly performed by men's choirs - and even this is not common. They are a valuable resource for both performance and education since they have a wide range of difficulty, are suitable for various sizes of groups from soli to large choirs, and are not too long for most study/performance situations. Implications for further research include 1) the tracing of men's choral

groups and their development from 1840 to the present, 2) a study of the relationship of harmony, voicings, and overtones in choral music (men's voicings versus mixed and women's voicings), 3) a study of choral music and nationalistic trends, and 4) the influence of social factors on choral singing.

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Chapter One - Introduction

The purpose of this thesis is to discuss the development and characteristics of the part-songs of Franz Schubert and to appraise them for present-day performance and educational application. The study will involve a discussion of the political and sociological context in which they were written, factors in Schubert's personal life which influenced the creation of this music, unique or characteristic aspects of the part-songs, performance guidelines, and educational application for today's society.

For the most part, the part-songs of Franz Schubert have become forgotten in the decades following the decline of the part-song movement and are seldom used today. Few are commonly performed and very few are recorded. Many of the songs, even the masterpieces, receive little or no exposure. Brown (1978) says that "*Ruhe, Schönstes Glück* (Peace, the Most Beautiful Gift on Earth) is a masterpiece. It is completely unknown, and I doubt if it has been sung in England this century" (p.70). The exact reasons for the lack of use of this music are open for speculation.

In addition to suggesting some of the reasons for the neglect of this music, this study may also give a deeper understanding of the music and therefore a more informed platform from which to evaluate its use and current value.

Schubert's musical stature cannot be considered a factor for the neglect of this music. He has been acknowledged as

one of the outstanding composers of history. His genius has been recognized with increasing clarity through the years. Nor, considering another possibility, is this repertoire a mere "adjunct" to his serious composing. Although they are fewer than the over six-hundred solo songs he composed, the part-songs do comprise a rather substantial portion of the list of compositions.

Schubert's Major Compositions

over 600 solo songs

9 symphonies

10 overtures

22 string quartets

22 sonatas for piano

40 fantasies

8 impromptus for piano

452 dances for piano

10 operas/singspiel

6 masses

and at least 73 part songs

(The numbers vary in different sources since only parts remain of many compositions. Deutsch, however, accounts for 1515 works in total!)

It should be noted, as well, that Schubert was not the only composer to write part-songs. Many other composers, both minor and major, were involved in writing these compositions which number in the thousands. Other well

known composers who wrote part-songs include Schumann, Mendelssohn, and Brahms. Although most of the part-songs were written in the first half of the nineteenth century, the tradition was extended into the twentieth-century by such composers as Johann Neponuk David and Hugo Distler (Groves Dictionary of Music and Musicians. 1980.). These facts tell us that Schubert was not alone in writing this kind of music, and underscores the significance of these songs, both as an integral part of musical history and as serious repertoire. This again raises the question of why part-songs are seldom performed today.

In an attempt to familiarize the reader with the material, the music will be outlined and described in a number of ways. First, an inquiry into this literature reveals that it is tied to a unique sociological and political situation. An understanding of the political and sociological factors reveals some of the dynamics behind the music. For example, Austria, Schubert's home state, was still reeling from French occupation when Schubert began to compose part-songs. During this time, men's clubs were organized which promoted both singing and nationalism. This accounts for the nationalistic themes in many of the part-songs of this time. These clubs, or 'Liedertafel', or song-tables, became very popular in Austria and the rest of Germany, and were in their prime during the years Schubert was composing. They offered him a responsive and congenial

audience. As well as the Liedertafel, which originally met in cafes and taverns, more formalized groups were being organized. These groups, such as the Singakademie and the Männergesangverein, allowed Schubert to write music which challenged his genius a bit more. A discussion of these factors will give the reader a broader perspective of the setting in which these part-songs were written, and therefore, a more informed position from which to evaluate them.

Second, the music was closely tied to developments in Schubert's life. Some of the music was created for specific reasons, occasions or people. As Gal (1974) points out, Schubert "continued to be largely dependent on writing music which could bring him into direct contact with grateful consumers" (p.145). As well as being aware of the accepted musical styles, Schubert's life-style, friends, personal views, and even likes and dislikes influenced the part-song compositions. There is, as well, a change from the part-songs he wrote in earlier years to those he wrote in late years.

Third, the music itself is a rich storehouse of sonority and musical interest. It has been suggested that the part-songs "do not, as a body of work, show any of the progressive development that other categories of his work so fascinatingly reveal, nor do they contribute anything obvious to those other categories" (Brown. 1974. p.83-84).

To submit an idea that, for example, the part-songs are equal in significance to his solo songs or instrumental writing would be foolhardy. This is not to be attempted or intended. To dismiss them altogether because they do not reflect Schubert's genius as much as the solo songs would be equally as foolhardy. The part-songs were written for a choral situation, and it is as choral or ensemble music that they should be judged. The fact that Schubert stands out as an outstanding solo song composer does not diminish the value of works such as the part-songs. An awareness of the challenges and rewards of the choral experience, coupled with a fuller understanding of these part-songs, may cause the reader to realize that these songs can, and should have, a place in today's choral repertoire.

In an effort to create a fuller understanding of the part-songs, the music will be analyzed. This musical analysis will take the form of a literature review, an analysis of the music in the Complete Works (Breitkopf and Hartel, 1965), and listening to available recordings of Schubert's part-songs. The music will be examined with regard to the number of part-songs set for men's, women's, and mixed voices; the use and number of voices in the settings; the accompaniment (noting that many are unaccompanied); the structure, key, tempo, and the harmonic and melodic development. The purpose of this analysis is to reveal the distinguishing characteristics of the part-

songs, how these characteristics are developed, and what implications this may have on present-day performances. Since, for example, Schubert set most of the part-songs homophonically, he uses dramatic harmonic shifts to add colour and interest. These dramatic harmonic shifts are hallmarks of his style in all of his music as well as the part-songs and have significant influence regarding their performance today. Along with musical analysis, the texts will also be discussed. Nationalism, nature, and other themes are the basis for the texts. These poems were written by a variety of people from friends and acquaintances, to the outstanding poets of the early nineteenth century. Einstein (1951) writes, "this intention is clear: he wanted to invest the text with the intensest expression by means of an extreme purity of sound, boldness of harmony, and exactness of dynamics" (p.175).

This paper will also deal with the performance and educational application of these part-songs which will begin with a look at how the music was approached and performed originally. It will include discussion of the elements of performance including tempo, dynamics, interpretation and affection - given by Schubert or established by tradition.

Educationally, these part-songs offer two related possibilities. As a performance medium, suggestions will

be made as to the use of the part-songs for various age/skill levels and include comments concerning the possible value of the experience. As a study medium, there are many aspects of the part-songs which would prove to be valuable and assessable material. These will include harmonic movement, melodic writing, the use of dissonance, rhythmic elements, characteristics of the early Romantic period, and so on. These part-songs offer the participant an opportunity to both study and perform the music, and consequently provide a strong educational experience to each participant.

Definitions

A clarification of the term "part-song" is needed. Groves Dictionary of Music and Musicians (1980) outlines German part-songs as "any piece of music for two or more voices without independent accompaniment"... "intended for choral singing"... "has tended to be consistently homophonic"... "a single entity"... "secular music intended for choral singing" (p.257). This description includes a number of Schubert's pieces.

The terms 'men' and 'male', and 'ladies' and 'female' are used interchangeably when referring to part-songs.

Delimitations

A list of the works being studied in this paper is given in Appendices B and C. These include many of the songs which are given in Series 16, 17 and 18 of Schubert's

Complete Works (Schubert. 1966) and which are commonly referred to as part-songs. Excluded from our discussion are a group of canons which Schubert wrote early in his career (which were probably written as exercises for Salieri, his teacher). Also excluded from this study are works with orchestra, music for liturgical use, or music which is from extended choral works. It is recognized that some songs will have characteristics of each group - part-songs, solo, and sacred music (See Series 19 of Schubert's Complete Works) and some songs will be referred to as part-songs by some while not by others. Brown (1977), for example, chooses a different way in which to list the pieces and includes the part-songs with other works for a total of 163 short choral works. 78 part-songs are listed in this papers' appendix. It should be noted that a number of different authors cited various numbers for the part-songs. This number will vary since it depends on what definition the author uses for part-song and which are included in his/her definition.

To resolve the dilemma of what part-songs should be included in this list, choices had to be made regarding the characteristics of part-songs and which are regarded as the main body of that repertoire. Since these part-songs will give us an adequate sampling, it is felt that this decision does not hinder the study of the music or the conclusions and observations which will be made. It is not the intent

of this paper to qualify each piece of choral music but to assess the use of part-songs as a genre.

Although suggestions can be made regarding the performance and educational application of this music, individuals - directors, teachers or anyone interested in doing the music - will have to assume their usual responsibility in evaluating the music for their own situation and decide what their group is capable and interested in doing. This paper will attempt to familiarize individuals and assist them in making these decisions.

Chapter II - Review of Literature

Although the part-songs constitute a significant portion of Schubert's total output as a composer, there is a small amount of literature which concerns them directly. This literature is limited to a thesis, an essay, a few sections in books about Schubert, and a small number of articles.

Political and Sociological Influences

It can be said of any era that its music has been influenced by many other factors present at the time. Borroff (1971) writes:

Understanding the context in which musical practises flourish is vital to the total picture of a musical art. Such understanding may come from a general view of a culture of a specific or passing reference, frequently from a nonmusical source (p.10).

Robinson (1976) says that choral music in Western civilizations, for example, has been nurtured by three institutions: the church, the schools, and the singing societies ((p.6). Conversely, Donington (1978) notes the use of drama and music which is directed at changing people and their political views (p.4). This influence of music on society, and vice versa, has been a trademark of their relationship since their beginnings. The reason lies in the emotions of the people who have incorporated both musical, social, and other aspects into their lives. Machlis (1970) writes:

The art of music has come a long way from its

primitive stage; but it has retained its connection with the springs of human feeling, with the accents of joy and sorrow, tension and release. In this sense we may speak of music as a universal language, one that transcends the barriers men put up against each other. Its procedures have been shaped by thousands of years of human experience; its expressive content mirrors man's existence, his place in nature and in society (p.7).

The composers of the early nineteenth century were no exception to this trend. A review of the literature reveals that the part-songs developed because of unique political and sociological influences in the first half of the nineteenth century, and, in a small way, produced some change politically and sociologically. Wechsberg (1977) gives a concise and clear account of Vienna, Schubert's home, and the influence French occupation had on life at that time. He notes that "Schubert's entire childhood...was overshadowed by the war years" (p.27). To escape the tyranny and oppression which continued even after Napoleon's exile in 1815, Wechsberg says that Schubert "and his friends were hiding in a fairytale of wine, women, and songs" (p.33). It is in this convivial atmosphere that the part-songs find their beginning.

In his thesis, Plucker (1969) discusses the evolution of the Liedertafel (literally 'song table') and the Männergesangvereine (men's singing clubs). He says "the early Liedertafeln allowed membership only to those who were serious musicians and poets, but the later expansion and relaxation of standards of membership of the

Liedertafeln resulted in the larger, more light hearted, politically active Männergesangvereine" (p.3). Plucker discusses the political motivations behind much of this music which was 'fanned' by the talk of freedom. He says that Schubert, however, who was one of the composers to join this part-song movement, tended to write part-songs on more lyrical subjects (p.6). Although, Plucker suggests that Schubert was politically interested, musical purposes became the strongest motivation for the part-songs (p.6). Einstein (1951) writes that "the Viennese were certainly no less patriotic; but choral-singing in the service of patriotism and loyalty was not one of the prominent features of choral singers programs, as was the case in Berlin" (p.174).

Perkins (1980) mentions three cultural factors which can be seen as influential in the development of the part-songs. He says that the church was diminishing in its position of influence in the musical world because musicians were not as dependant on the church for their financial well being. This allowed them to write secular music as well as sacred. He notes that the growth of interest in folk music, which though not as influential on Schubert as later composers such as Mendelssohn, Schumann and Brahms, was becoming a part of the musical fabric of the Romantic period. He agrees with other writers that the establishment of choral societies had the most profound

influence on the development of the part-song movement.

Schubert's Life

A review of the literature suggests, as well, that a number of factors in Schubert's personal life created a fertile environment for part-song writing. The convivial atmosphere of the Liedertafel, whether in cafes or taverns, was the ideal place for Schubert and his friends to gather. The fact that his friends were very important to Schubert was noted in Wechsberg (1977), Brown (1980), and many other authors. That singing was a part of these gatherings made the Liedertafel all the more attractive to this small band of musicians and poets.

Schubert's most noted biographer, Otto Erich Deutsch (1946), includes many descriptions of occasions where the part-songs were sung. These were primarily in homes and small gatherings which normally included only a few friends. The cafes and taverns are mentioned time and time again since Schubert's small group of friends would meet almost daily. It is in these cafes and taverns that part-songs which were used as drinking songs would be heard - songs which were a hallmark of the 'popular' side of the Liedertafel.

Maurice J.E. Brown has emerged as the contemporary authority of Franz Schubert. The New Grove Schubert (1980) is a short biography derived from The New Grove Dictionary of Music and Musicians (1980), which portrays, in a concise

form, the life of Schubert. He says that small musical gatherings were common in Schubert's life and that, for example, "the house, in the Erdberaggasse, was the scene of many of these domestic evening concerts devoted to the music of Schubert" (p.14). These domestic evening concerts provided an ideal place for the singing of part-songs. Brown (1980) explains that even when a public concert of Schubert's music was organized in 1828 (the year of Schubert's death), two part-songs, *Ständchen* [Serenade] and *Schlachtlied* [Battle Song], were included (p.62; Italics and translation added). This biography provides few references to the part-songs but does sketch some of the factors which made the part-songs a convenient and popular musical form.

The literature indicates that part-song writing was very popular in Germany and Austria in the early eighteenth centuries. Brown (1977) notes that Schubert joined the Liedertafel movement, and wrote many part-songs throughout his life (p. 93). He says "at the time when Schubert left the Stadtkonvikt the publishers were pouring out an enormous number of male voice part-songs" (p.93). Schubert, he adds, exceeded them all, composing close to a hundred part-songs for male voices (p.93). That Schubert was generally in need of funds may have made the part-songs an attractive medium in which to write since publishers seemed to be snatching up as much as they could. Should

this have been a motivating factor it would prove of little help since few of the part-songs were published during his lifetime.

Musical Analysis

A small number of articles have been found which analyze the musical aspects and character of the part-songs. As has been mentioned, Rosenthal and Loft (1947) outline the part-songs and explain that the Austrian part-song was unique from the German part-song. They say that "the composers of these Austrian choral groups did not restrict themselves to songs of bluff camaraderie, but also included in their output operatic elements and, particularly in Schubert's compositions for these male choruses, many of the coloristic and pictorial effects that were so typical of the romantic spirit" (p.229). The fact that the Austrian composers were less restricted than their German counterparts in this way, allowed them the opportunity to expand the form and use a variety of musical resources.

A diversity of themes in the part-songs is revealed by the authors. The texts include themes of love, nature, faith, and humour, and, not to exclude them altogether, a few drinking songs. Perkins (1981) notes that songs written for the Liedertafel were primarily patriotic or drinking songs (p.45). The fact that Schubert used other themes, also, indicates that he envisioned the songs in a much

wider scope than just the Liedertafeln. Einstein (1947) does not link the majority of Schubert's part-songs with the patriotic or convivial themes.

Schubert did not choose the same number of voices throughout the time he wrote part-songs. Brown (1978) notes that Schubert wrote only trios (T.T.B.) during the years 1813-15. The trios gradually gave way to the quartet for T.T.B.B. during 1815-16 and for the next ten years he composed only quartets or quintets (p.61).

In Schubert, Alfred Einstein (1947) deals with some of the part-songs and makes some comments regarding them. He says the songs are always expressive dynamically, for the most part homophonic, but sometimes animated by counterpoint (p.47). Heider (1981) points out, as well, that the works are predominantly homophonic but imitative counterpoint is used occasionally.

The literature review indicates that bold harmonic transitions are also a feature of the part-songs. These comments range from "subdued harmonic frictions" (p.232), as Rosenthal and Loft (1947) described one part-song, to "boldness of harmony" (p.175) by Einstein (1951), and "bold key-changes" (Brown. 1980. p.62). This type of harmonic boldness has implications regarding the performance of the part-songs.

Instead of depending on contrapuntal movement, bold harmonic changes were one of many devices Schubert used to

express the text in the music. As Rosenthal and Loft (1947) write, Schubert wanted to bring out the "delicately shaded interpretation of the text which is attained through the chromatic writing" (p.230). The idea that Schubert wanted to express the text in music is a common thread in many of the articles. In their analysis of individual part-songs, Einstein (1947) and Brown (1977) portray what they feel are attempts by Schubert to have the music portray the text. Gal (1974) called vocal expression Schubert's mother tongue ((p.61). Similarly, Einstein (1947) emphasizes that Schubert wanted to make the music add as much expression as possible to the text (p.175). Einstein highlights a few part-songs in this context. He makes little attempt to compare these part-songs to factors in Schubert's life but highlights them rather as an extension of Schubert's writing style and personality. With some of the part-songs he relates the occasions for which they were written. Although Einstein does not make such conclusions, these accounts give us a backdrop while assessing the part-songs for today's performance and educational use.

The literature review isolates some of the purposes for the accompaniment. It should be noted that many of the part-songs are unaccompanied. When accompaniment is used, it has different functions. Rosenthal and Loft (1947) note that the accompaniment is either used as a harmonic 'base'

or, particularly the piano, as an independent part where it begins to be released from simply doubling the vocal parts. Plucker (1969), and Heider (1981) note that the accompaniment is, on occasion, allowed to act independently - a feature which is more characteristic of Schubert's solo settings. Plucker suggests that the accompaniment was a help for some of the difficult harmonic progressions, although some of the most harmonically difficult songs are unaccompanied (p.12).

Performance Practices and Educational Application

Brown (1978) deals with the part-songs in greater detail in the essay "The Part-Songs for Male Voices", in Essays on Schubert. He begins his discussion by noting that the part-songs, as a whole, are not accepted today:

Schubert's part-songs - there are between sixty and seventy of them - have not survived the wreck of this movement, for they receive today little esteem and rare performance. The neglect is not altogether undeserved, for many of them are perfunctory, silvered in the moon's eclipse, so to speak, and only occasionally redeemed by an imaginative touch (p.59).

In the rest of the essay, Brown highlights, in detail, a few of the part-songs "that do not deserve the fate of the rest" (p.59). He does not attempt to reconcile the genre for modern use, nor suggest any reasons for doing so but dismisses the music and says that "their contribution is slight" (p.84).

The desire by Schubert to express the text through the music, as well as the popularity of the Liedertafel, caused

him to write dozens of part-songs. Because the genre was so 'connected' to sociological and political factors, Brown (1977) believes there is little use for most of the part-songs today. Perkins (1981), however, suggests that some of them should be used today. Plucker (1969) believes that the repertoire should be used more, although he mentions that there are problems in performing the music. A few guidelines have emerged regarding the performance of this literature. Brown (1977), as do other writers, mentions the question regarding the use of a solo quartet or chorus.

He suggests that some part-songs are more suitable for solo voices and some for chorus, while many others would be appropriate for either medium (p.63). Einstein (1947) suggests that the majority of the part-songs are "for musically enlightened soloists who are capable of doing justice to his modulations and enharmonic changes" (p.174). With regard to interpretation, Heider (1980) cautions performers to sing the part-songs with discretion and unaffected style (p.17).

Very little is written regarding the use of these part-songs in an educational setting. Plucker (1969) presents the idea that the easier part-songs could be used in a high school setting. He suggests that a college group may have the most success in attempting most part-songs. He does not comment on the educational or curricular value these could have, nor does he suggest which songs would be

appropriate for each group. Perkins (1981) proposes the idea that the part-songs can be a useful choral tool to present concepts such as diction, textual phrasing, and musical phrasing. He notes that, for soloists, these are benefits of working with Schubert lieder while studying private voice. The part-songs, he implies, are the choral substitute for the solo lieder. He does not link or develop this thought with example or attempt to give any other suggestions as to how this music could be used educationally.

A number of gaps were noted in the literature reviewed:

- 1) No discussion was put forward which dealt with the sociological factors in which this music was conceived and what implications they may have for present day use.

- 2) Although writers suggested its use, no one spoke of present groups which were commonly using the music - nor did they deny that it is being used. The fact that the music is being used or not used may give an indication of how successful its performance may be.

- 3) No comparison was made between the men's, mixed, and women's part-songs. The fact that they may have been conceived for different purposes would have implications for their use today.

Chapter Three - Political, Sociological, and Biographical
Factors Influencing the Development of the Part-songs

Political and Sociological Factors

Machlis (1977) points out that freedom - political, economic, religious, personal - was the watchword for social movement of the early nineteenth century (p.62). He outlines a number of reasons, beginning with the French revolution, that ushered in momentous social change and says that "on the artistic front this urge for individualism found expression in the Romantic movement" (p.62). Within this larger framework, a number of political and cultural events were influential on the development of the part-songs. Germany, around Schubert's time, consisted of virtually scores of small independent states with the three largest being Bavaria, Prussia, and Austria. These states were indirectly influenced by the events of the French Revolution but directly affected by Napoleon's invasion of many of them. The years of Schubert's young childhood were one of many battles and nearly continuous war. It was not until Napoleon's exile in 1815 that a sense of peace was restored. With the start of the French Revolution, the aristocracy was being challenged throughout Europe and common folk were beginning to want more freedom. The aristocracy attempted to 'put the cat back in the bag' by restoring the old order.

Meternich, the Austrian Foreign Minister, who had become the real power figure in the country - taking over from Franz I who remained the political figurehead but had no real power, worked to regain and maintain control over the populous by using censorship, spying, informants and intimidation in an effort to suppress the emerging ideas of power of the general public. Although Napoleon had been exiled, the common Austrians were still not allowed to have any political freedom and voice. The resulting tension and struggle was a strong undercurrent in Schubert's time, and was evident in the political themes and character of the literature of the time, including part-song texts. Outward dissension was forbidden and so music became a way in which these calls for freedom were expressed. Plucker (1969) notes that these were calls for political and social freedom rather than individual freedoms (p.4). Although these struggles came to a head later, during Schumann's time, the sentiments were being fostered when Schubert was writing his part-songs.

Aside from these political developments, other social changes were influencing the music of the time. Perkins (1981) notes that the diminished position of the church in the musical world of the period meant that composers were not dependent on a church position for their financial well being (p.20). Much sacred music was being produced, but it was not at the forefront of musical activity. This

diminished importance of the church allowed composers to investigate secular texts to a greater degree. One of these new areas was the part-songs.

Perkins (1981) also points out that the growth of interest in folk song was another aspect in the development of the choral song (p.20). He does admit that the influence was not as great on Schubert as on later composers such as Mendelssohn, Schumann, and Brahms, but this interest in folk music should be seen in relation to the growth of the genre (p.20). Many part-songs were folk songs or imitations of folk song flavour (Einstein. 1947. p.40-41).

Another sociological development had some influence on the part-songs, particularly Schubert's life. This development was the growing importance of the middle-class who had come to have nice homes and moderate financial resources. Wechsburg (1977) notes that "there was a piano in every cultured home in Vienna. Many aristocrats had given up their private orchestras but the well-to-do people went to concerts and listened to outdoor performances. There was regular Hausmusik (house music) in the homes of many middle-class people where chamber music and piano music were performed" (p.70). (Note Sketches 6, 12, and 13 in Appendix F). Wechsburg also notes that the participants were middle-class citizens. "Apart from a few professional musicians, most of the gentlemen belonged to the merchant-

tradesmen or minor-official class" (p.71). He sums up the situation by saying that "the middle-class had taken over. They could not afford private orchestra or private string quartets but they loved house music" (p.37). Brown (1958) illustrates this by giving an account of a personality who entertained this type of Hausmusik in his home:

Paumgartner, a wealthy bachelor, lived in a large house with a music room on the first floor where private musical parties were held, and a large music salon on the second floor, in which midday concerts and other musical activities took place under the stimulus of this benevolent patron (p.95).

Within this social context, it is easy to see how the part-songs would be popular and appropriate. They required only a few performers; many were quite accessible to novice musicians; and most were set for piano or no accompaniment. Although Schubert as a school-teacher was not considered middle-class, he was accepted as a composer into many middle-class circles. It was in these circles that most of his part-songs were performed.

More specific in its influence on the development of male part-songs was the organization of singing societies.

One of the first personalities responsible for these was K.F.C. Fasch, who founded the Berlin Singakademie in 1790 for the purpose of giving sacred vocal music concerts. Horton (1952) notes that under Fasch's successor, Carl Zelter, the Singakademie played a notable part in the revival of great choral music of earlier centuries, including Palestrina's and Bach's (p.287). Zelter, in a

letter to Goethe dated 26 of December, 1808, is the first to mention the Liedertafel (song table) and is credited with starting this choral organization with a group of twenty-four men. The success of this exclusive group, which was devoted to serious music, soon encouraged other groups to start in Leipzig, Dresden, Vienna, and Zurich. The term Männergesangverein (men's singing clubs) was also used to describe some of these men's singing organizations. Plucker (1969) says that the Männergesangverein began as a relaxation of membership of the Liedertafel standards and resulted in the larger, more lighthearted, politically active Männergesangverein (p.3). This, however, does not seem to be consistent with references by other authors. Brown (1977) mentions that the Männergesangverein in Vienna gave a Schubert Festival Concert in 1847. They are also responsible for placing a plaque at Schubert's birthplace and erecting a statue in the Stadtpark in 1872. Groves (1980) mentions the New York Männergesangverein which was established in 1854 has survived into this century. This suggests that 1) they were more than lighthearted, political gatherings and 2) they had a profound interest in Schubert and his music. The Liedertafel seems to have taken one of two veins. Groves (1910) notes that the term came to refer to a social gathering for a mixed audience in which "the guests move about, eat, drink, and talk as they please, provided they keep silence during the singing".

The Liedertafel also continued for sometime as men's singing organizations. Horton (1952) comments that Schumann took over the Dresden Liedertafel in 1848 but gave it up after a year, "its good-humoured but insensitive heartiness being too much for his temperament" (p.289). It may be more accurate to suggest that it was the location of the singing societies, rather than the name, that reveals their character. The societies in Northern Germany were generally more politically active than the ones in Austria - especially Vienna. Rosenthal and Loft (1947) write that "unlike their north German counterparts, the composers of these Austrian choral groups did not restrict themselves to songs of bluff camaraderie" (p.229)..

However these are seen, the fact that men's singing clubs and societies were beginning to be a strong and popular movement when Schubert arrived on the scene was unquestionably a strong motivating influence on him. That these societies have 'run their course' has, no doubt, some bearing on the lack of exposure that these part-songs have today.

It is clear that the development of the part-songs has a strong attachment to the political and sociological factors of the early eighteen-hundreds. It would be untrue, however, to suggest that without the presence of these unique factors the part-songs are redundant. Although the political situation, the diminishing influence

of the church, more interest in folk music, the growing importance of the middle class, and the organization of singing societies were factors in the development of the part-song, they were only part of the entire picture. A great deal more of that 'picture' is seen in aspects of Schubert's life as well as in his genius.

Influences In Schubert's Life Affecting Development of the Part-song

In his "Forward" in the book entitled Schubert, Wechsberg (1977) confesses that "no one has found out anything new of basic importance about Franz Schubert since Professor Otto Erich Deutsch devoted his life to Schubert" (p.7). Brown (1977), however, lists 26 books which deal with Schubert's biography and this list is undoubtedly missing some. As with each of these biographies, this paper, in a much more limited way, will deal with certain aspects of Schubert's life and how those aspects influence the part-song writing in which he engaged.

Personal insights of Schubert have been portrayed by a number of writers. His voice, as a lad, was good enough to win him a place in the choir of the Imperial Court Chapel. Here, the lessons in violin, piano, organ, singing and composition he had received while at home would continue at the Imperial Court Chapel under Salieri's tutorship (Brown. 1977). p.13). The fact that Schubert had a good voice, that he had a lot of exposure to choral music

at the Imperial Court Chapel, and was a fair pianist probably contributed to his interest in part-songs. He remained a strong singer throughout most of his life. Einstein (1951) reports that Schubert "had a good bass voice with a compass extending from low G to E in the baritone register" (p.174). Bauernfeld, a contemporary of Schubert's, described his voice as "halfway between a gentle tenor and a baritone" (Deutsch. 1958. p. 227). Whatever range he had, he sang his own songs on a number of occasions and even did a complete cycle. On one occasion Anton Ottenwalt remarked that "Schubert sang quite beautifully" (Deutsch. 1946. p.476). The fact that he sang, as well as played the piano and other instruments, would offer him the opportunity not only to compose part-songs, but also to participate in their performance.

In many of the sketches or paintings that depict Schubert and his friends, Schubert is seated at the piano. (Note Sketches 6, 7, 12, and 13 in Appendix F). In his famous drawing (Sketch 6), Schwind depicts Schubert playing the piano with Vogl singing while a large group of friends look on. (Vogl was a 'retired' opera singer who befriended Schubert and performed many of his songs on a number of occasions). The water color by Leopold Kupelweiser "Party Game of the Schubertians at Atzenbrugg" (Sketch 7) clearly depicts Schubert at the piano. He is noted as the accompanist in many written accounts, gave many concerts

with various soloists and ensembles, and was asked to give lessons to the Count Esterhazy's daughters. His keyboard limitations are revealed, however, by the fact that he admitted that he played the triplets in the *Erkönig* as straight eights saying that he found the triplets too difficult.

These elements of Schubert's musical talent - his singing and keyboard skills - were used in the intimate, home concerts which were so much a part of his life. These concerts involved Schubert and members of his circle of friends. The evenings of singing and playing Schubert's music came to be known as 'Schubertiads' and included eating, drinking, and games such as chess, charades or cards. (Note Sketches 3 and 4 in Appendix F). The members/participants of these evenings took on the name of 'Schubertians'. The part-songs were often sung at these gatherings. Brown (1980) gives us an example of the music which was performed at a Schubertiad:

1. First Movement of a string quartet [?in G]: Bohm, Holz, Weiss, and Link;
2. Songs, *Der Kreuzzug* (D932), *Die Sterne* (D939), *Fischerweise* (D881), Fragment aus dem *Aeschylus* (D450): Vogl, accompanied by Schubert;
3. *Ständchen* (D920b): Josefina Frohlich and her sister's pupils from the conservatory;
4. *Trio in Eb* (D929): Bocklet, Bohm and Linke.

5. *Auf dem Strom* (D943): Ludwig Tietze, with horn obbligato by Josef Lewy;
6. *Die Allmacht* (D852): Vogl and Schubert.
7. *Schlachtlied* (D912): double chorus for male voices.

Schubert's singing and playing ability would be quite compatible with the part-songs which were, especially for the lower voices, quite accessible. The pianoforte part, also, was not too difficult. Although this next quote is long, it portrays some of the energy and dynamic of one of those evenings. The mood is contagious:

15th December 1826: I went to Spaun's, where there was a big, big Schubertiad. On entering I was received rudely by Fritz and very saucily by Hass. There was a huge gathering. The Arneth, Witteczek, Kurzrock, and Pompe couples, the mother-in-law of the Court and State Chancellery probationer Witteczek: Dr. Watteroth's widow, Betty Wanderer, and the painter Kupelweiser with his wife, Grillparzer, Schober, Schwind, Mayrhofer and his landlord Huber, tall Huber, Derffel, Bauernfeld, Gahy (who played gloriously a quartro mani with Schubert) and Vogl, who sang almost 30 splendid songs. Baron Schlechta and other Court probationers and secretaries were also there. I was moved almost to tears, being a particularly excited state of mind to-day, by the trio of the fifth March, which always reminds me of my dear, good mother. When the music was done, there was grandfeeding and then dancing. But I was not at all in a courting mood. I danced twice with Betty and once with each of the Witteczek, Kurzrock and Pompe ladies. At 12:30, after a cordial parting with the Spauns and Enderes, we saw Betty home and went to the "Anchor," where we still found Schober, Schubert, Schwind, Derffel and Bauernfeld. Merry. Then home. To bed at 1 o'clock." (Deutsch. 1946). p.571. From Franz von Hartmann's Diary).

Another aspect of Schubert's personality would draw him to the part-song: his intense desire for close friends (Note Sketch 8 in Appendix F). Much has been written about

Schubert's relationships with his friends. It is sufficient to quote Wechsberg (1977) when he says that "Schubert's friends occupy a unique position in his life...Schubert's friends became almost his family, a substitute for the love which he rarely knew" (p.77).

Within the tradition of the Liedertafel, these strong ties with his friends probably encouraged Schubert to write part-songs for them to sing. The combination of camaraderie and music would probably have been a great pleasure to Schubert and his friends. Many common hours were spent in cafes, taverns, or social gatherings in homes. Accounts of evenings spent together with his friends at the theatre, a concert, or Schubertiad tell us that Schubert and his friends would often go to 'The Anchor' or 'The Red Crab' after and drink and talk sometimes until 2 or 3 am. It is significant to note that, for someone like Schubert who had no home of his own, all his meals would be eaten in cafes or taverns. (We see this type of scene in Sketch 10 in Appendix F). Since accommodations were very poor and cramped, likely as little time as possible was spent in his place of lodging. Many hours would be spend together with his friends in cafes and taverns. Music was very important for each member of this group and music, such as the part-songs, would be sung in what was very common and comfortable territory. Schubert could never get enough of this and referred to these times

as among the dearest of his life. Part-songs were part of this whole experience and this may reveal his endearment to them.

The dynamics of the Liedertafel create implications for the interpretation of the part-songs and their performance, too - particularly the men's part-songs. This is true to a lesser degree with the mixed and women's voice part-songs. Although the part songs were a useful vehicle to serve these friendship-related purposes, the genre placed constraints on Schubert. It was not popular to go off the well-trodden path of mediocrity - at least as far as part-song writing was concerned. *Gesang der Geister über den Wassern* (Song of the Spirits over the Waters), considered by many to be the masterpiece of the entire genre, had to wait thirty years after Schubert's death to be published. This part-song, however, while of a level much higher than the common part-song, and was still not "suitable". A newspaper review referred to it as "an accumulation of every sort of senseless, disordered and purposeless musical modulation and side tracking. In such works a composer resembles a drayman who drives eight in hand, and swerves now right, now left - in other words, avoids collision - then turns back, and goes on with the same game without ever getting along the road" (Deutsch. 1948. p.166). This indicates the reality that Schubert had to face: to have any recognition meant limiting himself to

the narrow restrictions which the iron law of demand imposed upon him. Thus he continued to be largely dependent on writing music which could bring him into direct contact with grateful consumers (Gal. 1974. p.145).

Many of the part-songs were written for a specific occasion or person. Brown (1983) says that "Schubert rarely composed without a performance of some sort in mind" (p.63). This seems to be true for the part-songs as well. To fulfil a request of Anna Fröhlich, the choral teacher at the Vienna Conservatory, *Ständchen* was written for one of her students as a birthday surprise for the young lady. Grillparzer was asked to write a poem and Schubert to compose the music. On another occasion, *Edit Nonna*, *Edit Clerus* was apparently written for his host Ferdinand Traueger. *Der Tanz* (The Dance) - which portrays love of life and dancing, was written to celebrate the recovery of Irene Kieseewelter, daughter of an Aulic Councillor, who at the age of fourteen had shown a great interest and ability in dancing. *Gebet* (Prayer) is felt to have been composed at the request of Countess Esterhazy. As the story goes, Schubert received the poem at breakfast and the music was ready for rehearsal that evening. These accounts illustrate the close relationship of the part-songs to events in Schubert's life. They also suggest that the purpose for many of these songs is participation and private performance rather than public performance. This

is consistent with the Liedertafeln which emphasized involvement in the singing. A few of the part-songs call for greater forces and seem to be beyond the bounds of a small intimate concert.

Another aspect which reflects this extemporaneous nature of the part-songs, is the speed in which Schubert wrote some of them. Accounts vary, but some songs seem to have been conceptualized very quickly in Schubert's mind. We note *Gebet*, mentioned above, which was written in less than a day. Another striking example is the writing of *Ständchen*:

Schubert took the poem, went into an alcove by the window, read it through carefully a few times and then said with a smile: "I've got it already, it's done, and it's going to be quite good." ...Schubert originally composed this piece for contralto solo and men's chorus; when he brought the manuscript to Fraulein Fröhlich and she chid him for his mistake, he good-humoredly took the piece away again and brought it the next day re-written for women's voices (Deutsch. 1958. p.111,114).

The part-songs Schubert wrote, reflect a number of influences in his life and from his personal characteristics. The Liedertafel had some influence on Schubert because of the nationalistic feelings associated with them. Einstein (1951) says that *Die Flucht* (The Flight) and *Ewige Liebe* (Eternal Life) are associated with political faith (p.259). Schubert was not a revolutionary, but was sympathetic to the cause. The countryside of Austria seems to have made a greater impression on Schubert. His love of nature is reflected in themes about

nature in many of the part-songs. Schubert must have had a love of the outdoors since he took many walks in the countryside for an afternoon, evening, and even for a few days. His appreciation is shown in his own words that he wrote to his brother about his trip to Salzburg in 1825. His attempt to describe the country was what he calls "a feeble picture of all those extraordinary beauties". He refers to "amazingly beautiful country, and bright, blue-green water which animates this delightful landscape most gloriously" (Deutsch. 1946. p. 456-457). Or as Deutsch (1946) quotes from Schubert's diary June 1816 saying "There can be scarcely anything more agreeable than to enjoy the green country on an evening after a hot summer day" (p.61). It is only natural that the beauty which he saw all around him would take a place in his music.

The part-songs also suggest the influences that other composers may have had on Schubert. He was quite awed by Beethoven and Mozart, and as Anselm Hüttenbrenner wrote, "liked to converse about Handel, Mozart and Beethoven and thought highly of the two Haydns" (quoted in Wechsberg. 1977. p.67). Bakura-Skoda (1982) writes "perhaps Schubert's special preference for third relationships in the harmonic design joining movements or sections has its roots in his early experience of Haydn's works - who can say?" (p.85). This third relationship is used commonly in the part-songs. Heider (1980) comments that *Mirjams*

Siegesgesang (Miriam's Song of Victory), "on the other hand, is positively reactionary: its choruses are written in an exemplary eighteenth century style, which strikes the listener as Handelian" (p.6). Schubert was by no means a plagiarist, but his genius was couched in a knowledge and appreciation of other great composers. The part-songs reveal elements of this appreciation. Schubert died before the music of earlier composers such as Palestrina and Bach had made a full comeback although he was influenced a little in his later years by Baroque composers.

As was the case with all of Schubert's music, personal expression was very important to him. Rosenthal and Loft (1947) write:

Thus, whether composing music for his God or for the intimate circle of his own neighbours and friends, Schubert has always in mind the goal of personal expression. If at times he is hindered in his efforts by the choice of an unworthy text, or restricted in his devices by the limited abilities of the performers for whom his music was intended, he still remains the true representative of the ideals of Romanticism (p. 232).

Schubert would decide very quickly on whether or not a text appealed to him. Although he has been criticized for his inability to choose effective texts - particularly his operas - the motivation behind his choices seemed to depend on whether or not he could sense an idea that could be expressed musically.

Although drawn by his genius and desire to express himself musically, Schubert was continually pressured by

the demand of the publishers and the public. *Erlkönig*, which became one of his most popular songs, had to be issued privately at first since no publisher would issue it. Many of the part-songs were not published until many years after Schubert's death. Brown (1980) indicates that only one of the female or unspecified voice choral works, eighteen of the men's voice, and two of the mixed voice were published during his lifetime. (This is from his list of shorter choral works which numbers 163 in total). It is further interesting to note that few of those that were published would emerge as the greatest examples of his part-song efforts. With this in mind, it is easy to understand the dilemma that Schubert had: either to remain true to his own musical feelings, or meet the public's demands. Because the part-songs are generally consistent with the norm of part-songs of the time, we conclude that he made some effort to gain acceptance. The fact that Schubert has emerged as the composer who has raised the part-song to its highest musical level suggests that he ignored the norm on occasion. One wonders about the richness we would enjoy, had he let his genius have 'full rein'.

Chapter Four - The Music

The music will be analyzed as a whole body - the men's, women's, and mixed part-songs.

The Voicings of the Part-songs

The part-songs were set for different voice combinations including the number and type of voices used. During the years from 1813 to 1815 (when Schubert was still in his teens), he composed pieces for smaller groups. These include some two and three voice canons, terzets (operatic like trios), and three voice part-songs for men and women's voices, usually TTB or SSA. Schubert also set a number of part-songs for mixed voices. These were written throughout his mature music writing career (from 1816 until his death in 1828), covering the same period of his men's and women's voice settings. During 1815 he began writing four part part-songs and never returned to using three part settings. Unlike the men's and women's part-songs, his mixed voice settings were four-part from the start.

The majority of the later part-songs are written for four parts, but in his later years, Schubert, began to experiment with larger forces including greater numbers of voices. These ranged from five to eight voices (e.g. the octet for male voices, *Gesang der Geister über den Wassern*). This development is seen most dramatically in the men's part-songs and to a lesser degree the women's and mixed part-songs. Others include *Schlachtlied*, written in

1827 and set for double chorus of TTBB, or *Glaube, Hoffnung und Liebe* (Faith, Hope and Love) which calls for two tenor and two bass soloists, SATB chorus, and wind instruments. With the SATB settings, the men's settings, and once with the women's settings, the addition of soloists was a characteristic which is seen to a greater degree in the later part-songs. An example of this is *Der 92 Psalm* (Psalm 92), written in 1828, which has soprano, alto, tenor, baritone, and bass soloists, with SATB chorus.

The fact that Schubert began using greater forces in the later part-songs, may indicate either his growing interest in the part-song, his personal development as a composer, or both. Using greater forces in the later part-songs might also be attributed to his growing reputation and that more resources were available to him.

Schubert not only used various combinations of voices for the settings, he sometimes used these voices in different combinations throughout each part-song. He did this by contrasting chorus with soloist; pairing of voices - two tenors against two basses, or soprano and tenor against the alto and bass; two choruses - a tenor quartet against a bass quartet; or, the voices set apart from the accompaniment instruments in a sort of musical dialogue. An interesting example of the different ways that Schubert sets the voices is seen in the use of two TTBB quartets in the hymn *Herr Unser Gott* (Lord, Our God) and the use of two

quartets, one of four tenors and the other of four basses in *Gesang der Geister über den Wassern*. Why he chose these sonorities for these part-songs is unknown. What is probable is that he had either specific effects in mind or specific requests for these voicings.

Many of the part-songs are spiced throughout with these varying combinations of voices - voices which provide relief from repeated rhythms or accompaniment patterns. (Accompaniment patterns will be discussed in the next section on texture). It is safe to conclude that Schubert established a gradual trend to use greater numbers of voices toward the end of his career, giving the part-songs greater scope and significance.

Before we leave this section, it is interesting to note that although Schubert was busy writing solo settings at the same time he was writing part-songs, few texts are done for both idioms. Exceptions include *Der Entfernten* (Those Faraway) and *Die Einsiedelei* (The Place Alone) which are set for both solo and part-song.

Texture

Schubert uses homophonic and contrapuntal voicings as one way to provide variety in textures. Most of the part-songs, however, are homophonic. This is true for the men's, women's and mixed part-songs. Brown (1978) says that the "idiom...is markedly of the period, that is, it is harmonic with an almost complete eschewal of counterpoint"

(p.62).

There are, though, many examples where Schubert uses some degree of polyphony in the part-songs. This may be by the use of a canon form (as in *Das Dörfchen* [The Small Village]), fugal entries (as in *Im Gegenwärtigen Vergangenes* [In the Present]), or imitation of the melodic material by other voices. This is seen in Figure # 1.

Figure #1. *Gott im Ungewitter* (Bars 12 to 16)

The musical score for Figure #1 shows five systems of staves. The first system is a vocal line with the lyrics "Gross ist der Herr, was tro-tzen wir, was tro-tzen wir? gross". The second system is a vocal line with the lyrics "Gross ist der Herr, was tro-tzen wir, gross ist der Herr, was tro-tzen wir? gross". The third system is a vocal line with the lyrics "Gross ist der Herr, was tro-tzen wir, gross ist der Herr, was tro-tzen wir? gross". The fourth system is a vocal line with the lyrics "Gross ist der Herr, was tro-tzen wir, gross ist der Herr, was tro-tzen wir? gross". The fifth system is a vocal line with the lyrics "Gross ist der Herr, was tro-tzen wir, gross ist der Herr, was tro-tzen wir? gross".

Some part-songs, like *Die Flucht*, are quite contrapuntal.

(Figure #2)

Figure #2. Die Flucht (Bars 1-18)

Kräftig.

Tenore I. In der Frei-e will ich le-ben, in dem Sar-ge dumpft der Tod, dumpft der

Tenore II. In der Frei-e will ich le-ben, in dem Sarge dumpft der

Basso I. In der Frei-e will ich le-ben, in dem Sar-ge dumpft der

Basso II. In der Frei-e will ich le-ben, in dem Sar-ge dumpft der

Tod, in der Frei-e will ich le-ben! Sieh' nur dort das A-bend-roth um die

Tod, in der Frei-e will ich le-ben! Sieh' nur dort das A-bend-roth

Tod, in der Frei-e will ich le-ben! Sieh' nur dort das A-bend-roth

hei-tern Hü-gel we-ben: in der Frei-e blüht das Le-ben, in der En-ge hockt die

um die hei-tern Hü-gel we-ben: in der Frei-e blüht das Le-ben,

um die hei-tern Hü-gel we-ben: in der Frei-e blüht das Le-ben, in der

Noth, in der En-ge hockt die Noth. Eilt drum, eilt hinaus zu stre-ben, eh' das Herz zu sto-cken droht, Licht und

En-gr hockt die Noth. Eilt drum, eilt hinaus zu stre-ben, eh' das Herz zu sto-cken

It should be mentioned that, although imitation and counterpoint are not prominent, there are few part-songs in which these are excluded entirely. There is almost always one or two examples of one voice moving while the others are stationary.

Contrast in texture is also accomplished by a number of means. Schubert uses the contrast of unison voices to harmony; dissonant chords contrast with consonant ones; accompanied sections contrast with sections in which the accompaniment echoes the voices rather than doubles them; high voices in contrast with low voices; slow or quick rhythmic movements are used to 'thicken' or 'thin' the texture; and polyphonic sections have been interpolated into homophonic ones. Two favourite devices which Schubert uses are the pairing of voices with other pairs and a soloist in contrast with chorus sections. Voice pairing may be tenors against basses, tenor and bass against tenor and bass, soprano and alto against tenor and bass, and so on. The use of paired voices thins the texture and provides relief from the use of all parts. Schubert also establishes contrasting textures by pitting the soloist against the chorus - the soloist sings a phrase and the chorus repeats it in harmony, or the chorus follows the soloist with contrasting or complimentary material.

Some examples of the use of this variety of textures are helpful. Although these examples are from the men's

part-songs, similar ones are used in the mixed and women's part-songs as well. The use of pairing of voices is seen in a section from the Trinklied '*Edit Nonna, Edit Clerus*' (Figure #3) where the voices are paired for a couple of phrases and then join in a four-part section. This is common in Schubert's part-songs and, as was mentioned, provides relief from the full four-part sound.

Figure #3. *Edit Nonna, Edit Clerus* (Bars 49-61)

pri.mum et se . cun.do, danec ni . hil sit in fun.do, do.nec ni . hil sit in fun. .do, bi.bunt,bi.bunt
 pri.mum et se . cun.do, do.nec ni . hil sit in fun.do, do.nec ni . hil sit in fun. .do,
 primum, do.nec, do.nec ni . hil, bi . bunt,bi . bunt pri . mum et se .
 pri.mum et se . cun.do, ni . hil sit in fun.do, bi . bunt pri . mum et se .

This section from *Gesang der Geister über den Wassern* (Figure #4) illustrates the use of quartets set against quartets in the eight part part-songs. In this part-song Schubert sets a tenor quartet against a bass quartet and illustrates the use of high voices against low voices.

Figure #4. *Gesang der Geister über den Wassern* (Bars 22-

34)

zum Himmel steigt es, zum Him-mel steigt es, zum Himmel steigt es, und wie-der nie-der
zum Himmel steigt es, zum Him-mel steigt es, zum Himmel steigt es, und wie-der nie-der
Himmel kommt es, zum Him - mel steigt es, zum Himmel, zum Himmel steigt es, und
Himmel kommt es, zum Him - mel steigt es, zum Himmel, zum Himmel steigt es, und
zur Er-de muss es, e - wig wech - selnd.
zur Er-de muss es, e - wig wech - selnd, e -
wie-der nie-der zur Er-de muss es, e - wig wech - selnd, e -
wie-der nie-der zur Er-de muss es, e - wig wech - selnd.

Schubert also sets a TTBB quartet against a TTBB quartet in *Schlachtlied* (Figure #5):

Figure #5. *Schlachtlied* (Bars 30-35)

The musical score for Schubert's *Schlachtlied*, bars 30-35, is presented in two systems, CORO I. and CORO II. Each system consists of four staves, representing the voices of a quartet (Soprano, Alto, Tenor, and Bass). The lyrics are: "Ström'hin, o Blut, für's Va - - ter. land, und tödt', o Tod, wir trau - en dem, der Al - - les führt. Ström'hin, o Blut, für's Va - - ter. land, und tödt', o Tod, wir trauen dem,"

To provide contrast in the texture as well as clarity for the solo line, Schubert often sets the soloist against the chorus in a sort of dialogue. (Note Figure #6).

Figure #6. Ständchen (Bars 7-14)

sind wir hier, sind wir
 Dun - kels nächt - ger Stil - le sind wir hier, -
 Dun - kels nächt - ger Stil - le sind wir hier, -
 hier, und den Fin - ger sanft gekrümmt, lei - se, lei - se
 sind wir hier, - und den Fin - ger sanft ge - krümmt, lei - se, lei - se
 sind wir hier, - und den Fin - ger sanft ge - krümmt, lei - se, lei - se
 po - - chen wir an des Lieb - chens Kam - mer - thür,
 po - - chen wir an des Lieb - chens Kam - mer -
 po - - chen wir an des Lieb - chens Kam - mer -

Since Schubert wrote many of the part-songs for particular occasions, the forces that were available at that time would often determine the instruments and voices he chose. This would influence the texture. Some general trends in the texture of the part-songs can be seen, however.

First, since Schubert began using more vocal forces toward the end of his career a thicker texture resulted. This is particularly true with the male part-songs, somewhat true with the women's part-songs (it is difficult to draw a legitimate conclusion since the number is too few to have a good sample), and not true with the SATB which basically remained the same throughout the time he wrote part-songs.

Second, accompaniment is also part of this trend. Unaccompanied and piano accompanied part-songs are seen throughout his part-song writing years. Near the end (most noticeably 1827-1828) Schubert made use of more instruments and therefore, because of their addition, created a thicker texture in the music. This texture might also be made even thicker by the addition of soloists - something which happened more often in the later part-songs.

Third, Schubert used different styles of part-songs to create a variety of textures. The simpler, 'Liedertafel' style suggests homophonic writing, less dramatic harmonic movements, and lively dance rhythms. More difficult pieces

call for more independence in the voices and harmonically challenging movements. The use of numerous chord changes, as well as closed chord positions gives some part-songs a thicker texture than others. This, again, hints at the difference between the lighter style and the concert style. This factor is seen in men's, women's, and mixed part-songs. Two mixed part-songs will serve as examples. *Das Tages Weihe* (The Day's Blessing) illustrates the concert style with chromatic writing and difficult chord movements (Figure #7).

Figure #7. *Des Tages Weihe*. (Bars 39-46)

wie - der, fern ent-floh'n ist je-der Schmerz; und das Leid, es ist ver-ges-sen,
 wie - der, fern ent-floh'n ist je-der Schmerz;
 wie - der, fern ent-floh'n ist je-der Schmerz;
 wie - der, fern ent-floh'n ist je-der Schmerz;

und das Leid, es ist ver-ges-sen, durch die Ne-bel strahlt der Glanz dei-ner
 und das Leid, es ist ver-ges-sen, durch die Ne-bel strahlt der Glanz dei-ner
 durch die Ne-bel strahlt der Glanz dei-ner
 durch die Ne-bel strahlt der Glanz dei-ner

Der Tanz is clearly different with its slower harmonic rhythm, more repeated notes in the inner voices, and chord movements which are less challenging (Figure #8). The texture, therefore, is much thinner.

Figure #8. *Der Tanz*. Bars (8-14)

The musical score consists of two systems. The first system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass register, respectively. The piano accompaniment is in the right and left hands. The lyrics for the first system are: "la - - - gen, auf ein-mal er - reicht sie ein trüg-li - ches Ziel, da". The second system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass register, respectively. The lyrics for the second system are: "hört man sie seuf-zen und kla - - gen. Bald". The piano accompaniment continues in the right and left hands.

la - - - gen, auf ein-mal er - reicht sie ein trüg-li - ches Ziel, da
 la - - - gen, auf ein-mal er - reicht sie ein trüg-li - ches Ziel, da
 la - - - gen, auf ein-mal er - reicht sie ein trüg-li - ches Ziel, da
 la - - - gen, auf ein-mal er - reicht sie ein trüg-li - ches Ziel, da

hört man sie seuf-zen und kla - - gen. Bald
 hört man sie seuf-zen und kla - - gen. Bald
 hört man sie seuf-zen und kla - - gen. Bald
 hört man sie seuf-zen und kla - - gen. Bald

Although Schubert wrote part-songs with the genre in mind (with homophonic, unaccompanied writing using standard chords writing being the norm), he displayed a diversity of textures by varying the voices, accompaniment, and writing style. Some would still argue that he didn't go far enough. This could probably said of the entire genre.

Harmonic Characteristics

Some aspects of the part-song movement, like the use of homophonic writing, are seen in Schubert's part-songs. Some aspects of his part-songs, however, are unique - at least in the degree that he chooses to develop them. One of these aspects is the harmonic color and richness that he uses. This richness is established by the use of tonality/key shifts, harmonic movements and modulations, and the repeated use of certain chords.

One of these unique qualities of Schubert's part-songs is the bold key changes that the vocalists are called to manoeuvre. These key shifts are commonly seen in the part-songs. The shift from major to minor or minor to major is common. This may or may not be prepared by the accompaniment - if there is one. We see in Figure #9 how quickly Schubert will shift the tonality in one phrase. Here he moves from C major in Bar 48 to C minor in Bar 49.

Figure #9. *Gott im Ungewitter*. (Bars 48-50)

The musical score for Figure #9 consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "- fe lebt. Den Herrn und sei-nen Arm erker". The piano accompaniment is marked *pp* and includes dynamic markings *C* and *Cm*.

On occasion, Schubert has the voices begin with a key which was not introduced by the accompaniment (Figure #10).

Figure #10. *Begrabnisslied*. (Burial Song - Bars 19-22)

The musical score for Figure #10 consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Ach Gott Ge-o-pfer-ter! Dein Tod stärk uns in". The piano accompaniment is marked *pp* and includes dynamic markings *sp* and *pppp*.

As well as major/minor shifts, Schubert calls for enharmonic shifts. An enharmonic shift is clearly illustrated in Figure #11 in which the key is changed from Cb major to B major.

Figure #11. Der 23 Psalm. (The 23 Psalm - Bars 29-32)

The musical score for Figure #11 consists of two systems of music. The left system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with dynamics *f*, *pp*, and *decres.* and have the lyrics "Ruhm. Und". The piano accompaniment is marked with a *C^b* above it. The right system continues the vocal and piano parts, with the vocal parts marked with *dim.* and *pp*, and the piano accompaniment marked with a *B* above it. The lyrics for the right system are "wall' ich auch im To.desschat . ten".

Schubert uses enharmonic chords shifts as a means of moving to another key in which he, as he often does in other examples, does not remain for very long.

The enharmonic shift is easy for the voices. Other movements are not so easy. One of these is the movement of all the voices up or down (similar motion). This dramatic shift is seen in three different cases in *Ruhe, Schönstes Glück der Erde*. The first is the movement of all the voices up a semitone in a two octave unison (Figure #12).

Figure #12. *Ruhe, Schönstes Glück der Erde.* (Bars 35-41)

See.le Pein, — wächst und steigt der See.le Pein. Lass des Herzens Stürme schwei-gen, eit - le - Träume

See.le Pein, — wächst und steigt der See.le Pein. Lass des Herzens Stürme schwei-gen, eit - le - Träume

The second is the movement up of a four-part chord, the one here being C to Db major (Figure #13).

Figure #13. *Ruhe, Schönstes Glück der Erde.* (Bars 23-28)

- ab, sen - ke seg-nend dich — her - ab! Lass des Herzens Stürme schwei-gen,

- ab, sen - ke seg-nend dich — her - ab! Lass des Herzens Stürme schwei-gen,

The third is the repetition of entire sections. Schubert gives four bars which move through the keys of Em, B, F#, and Cb; he then gives the same four bars of music a semitone lower by using the keys of Ebm, Bb, F, and Bb (Figure #14).

Figure #14. *Ruhe, Schönstes Glück der Erde.* (Bars 56-69)

1st statement 2nd

geuss her - ab, dass ge - heilt die See - le wer - de, dass ge - heilt die See - le wer - de, dass ge - heilt, ge - heilt die See - le wer - de, dass ge - heilt, ge - heilt die See - le wer - de, sich er - he - bend aus dem Grab, sich er - he - bend

statement

Em B F# C^b E^b

B^b See - le B^b

In many part-songs Schubert moves through a number of keys to obtain the expressive effect that he is after. Rosenthal and Loft (1947) write that the "Romanticist in Schubert compels him now to overlook performance difficulties for the sake of the naturalistic, delicately shaded interpretation of the text which is attained through the chromatic writing" (p.230). *Lied im Freien* (Song of Praise) requires the chorus to "meander unassisted" through F, Db, Gb, D, Bbm, Bm. This is not an isolated case but a characteristic of many of the part-songs. Even the simpler

settings do not sit on the tonic, subdominant, and dominant chords, but are colored, although to a lesser degree, with a variety of tonality and temporary chord shifts.

Schubert uses these bold key shifts to change keys. This use of bold harmonic movements to change keys is seen throughout the part-songs. Schubert often accomplishes key changes and harmonic color by the use of single chords. These are mainly the diminished seventh chord, the augmented sixth chords (particularly the Italian and German augmented sixth), and the Neapolitan sixth chord. In *Sehnsucht*, he presents the first statement in E major. The dominant chord B (bar 4) is used to move to Em (bar 6), to C7 (bar 7), which appears to be moving to F via a 6/4 - 5/3 cadence, but, via a diminished chord on the fourth beat of the bar, introduces the key of G (Bar 8). The G chord, with a small detour to a German Augmented sixth chord (bar 9), moves to a D chord which then cadences in bar 12. This sets up the material similar to the beginning being presented in C major.

Figure #16. *Ständchen*. (Bars 39-41)

Menschen einst mit der La-ter-ne,
 sucht' ein Wei-ser Menschen einst mit der La-ter-ne,
 nah und fer-ne Menschen einst, ja Menschen einst mit der La-ter-ne,
 sucht' ein Wei-ser nah und fer-'ne, Menschen einst mit der La-ter-ne,
 sucht' ein Wei-ber Menschen einst mit der La-ter-ne,

Chords like the augmented sixth are used to facilitate the harmonic movements which are so vivid in Schubert's music. Very often the chord movement is by thirds. As we saw in Figure #16, Schubert moves from the 'old' tonic chord into an augmented sixth chord. This sets up the semitone below as the dominant, and prepares for the movement to the 'new' tonic which is the third of the 'old' key. The result is that he has moved the tonic up a minor third.

That Schubert chose to develop the part-songs mainly with harmonic color rather than contrapuntal texture has resulted in criticism. Brown (1978) says that "they have

elements of grossness instead of grace, and conjure up the full-throated roar of a German beer-cellar rather than the exquisite fantasies of Gothic chapel or Venetian salon" (p.62). When one listens to *Ständchen* and many other part-songs the criticism seems much too harsh. There are many occasions, (the final [long] cadence of *Gebet* for example) in which the harmonic color is breathtaking and, coupled with Schubert's melodic genius, are second-to-none for musical expression and beauty.

Melodic Characteristics

Schubert's melodies are certainly one of his greatest contributions to music and have been a strong factor in placing him among the great composers. The importance of melody is also seen in the part-songs. Heider (1981) says that "melody is the richest source of musical interest in Schubert's quartets, melody evoked by the poetry it transcends and transfigures" (p.9). Although the genre, with the characteristic homophonic voices and colorful harmonic movements, may have placed some limitations on the full release of his melodic genius, there are many qualities of Schubert's melodic writing which are seen in the part-songs.

Schubert uses a number of melodic 'tools'. He is well known for outlining triads in melodies. We see this in *Wein und Liebe* (Wine and Love) where the first phrase outlines the D major triad, the second the A major triad,

and then repeats the D major triad again (Figure #17).

Figure #17. *Wein und Liebe.* (Bars 1-5)

Lebhaft.

Lieb-chen und der Saft der Re-ben thei-len mei-nes Herzens Glut, und be-se-li-gen mein
Lieb-chen und der Saft der Re-ben thei-len mei-nes Herzens Glut, und be-se-li-gen mein

He also uses stepwise (scale-like) figures. These are still closely related to a triad since these notes are often accented and used commonly. The triad becomes the 'skeleton' on which the scale-like melody is built.

Figure #18. *Das Leben.* (1st Soprano - Bars 1-4)

Ruhig.

1. Das Le-ben ist ein Traum, man merkt, man fühlt ihn kaum; denn
schnell wie Wöl-ken ziehn, ist die-ser Traum da-hin.

Another feature that Schubert employs is the use of repeated notes. Note the vocal lines in Figure #19.

Figure #19. *Gesang der Geister über den Wassern.* (Bars 9-15)

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Des Menschen See.le gleicht dem Was - ser, des Menschen See.le gleicht dem Was -

Instrumental Parts are not included

The fioritura (literally 'little flower' and is simply a short melodic flourish) is often used at the same time. In *Der Gondelfahrer* (The Gondolier - Figure #20), Schubert has the repeated notes 'blossom' into the fioritura. This is anticipated in the accompaniment (Bar 2).

Figure #20. *Der Gondelfahrer*. (The Gondelier, Bars 1-10)

Andante con moto.

Tenore I.

Tenore II.

Basso I.

Basso II.

Pianoforte.

Andante con moto.

p

Es tan - zen Mond und Ster - ne den flücht' - gen Geister -

Es tanzen Mond und Sterne den flücht'gen Geisterreih'n, es tanzen Mond und Sterne den



On occasion Schubert use devices such as augmentation. In figure #21 he takes a phrase and repeats it a few bars later - but doubled in length (instrumental parts not included).


Figure #21. *Nachtgesang im Walde.* (Nightsong in the Forest, Bars 150-152; 157-161)

The musical score for Figure #21 consists of two systems. The first system covers bars 150 to 152. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: „die Nacht ist im Wal.de da.heim!“ and includes a fermata over the final note. The piano accompaniment also has the same lyrics and includes a fermata over the final note. The second system covers bars 157 to 161. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: „Sie ist im Wald da - heim!“ and includes a fermata over the final note. The piano accompaniment also has the same lyrics and includes a fermata over the final note. The dynamic marking *ppp* is present at the beginning of the second system.

Schubert also makes use of appoggiaturas. An example of the appoggiatura are seen in Figure #22, both in the choral and solo parts.

Figure #22. *Ständchen*. (Vocal Parts - Bars 58-60)


Standchen - bar 25.




Other nonharmonic tones are used - including the *échappée*, the passing tone and neighbouring tones. The use of suspensions is limited since the text is generally treated syllabically and the voices move together. When they are used, it is often in connection with a cadence.

Plucker (1969) points another feature when he notes that the "melodies, whether stepwise, triadic, or skipping, are nearly all diatonic. Accidentals may appear from time to time in the melodic lines, but they are nearly always the result of a modulation to a different key with no change in key signature" (p.17). He goes on to say that "since these modulations are often of a fleeting and transitory nature, one may say that the melodies are diatonic in relation to a number of transient keys. A good example of this is in *Sehnsucht*" (Figure #23). A suspension can also be seen in bar seven.

Figure #23. *Sehnsucht*. (Bars 1-16)

Langsam.

Tenore I. Nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge - trennt von al - ler Freu - de, seß ich an's Firma - ment nach je - . ner Sei - te. Ach! der mich liebt und kennt, ist in der Wei - te, ach! der mich

Tenore II. Nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge - trennt von al - ler Freu - de, seß ich an's Firma - ment nach je - . ner Sei - te. Ach! der ist in der Wei - te, ach! der mich

Basso I. Nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge - trennt von al - ler Freu - de, seß ich an's Firma - ment nach je - . ner Sei - te. Ach! der ist in der Wei - te, ach! der mich

Basso II. Nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge - trennt - seß ich an's Firma - ment nach je - . ner Sei - te. Ach! der ist in der Wei - te,

Basso III. Nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge - trennt - seß ich an's Firma - ment nach je - . ner Sei - te. Ach! der ist in der Wei - te,

The melody is most often heard in the highest voice. The fact the upper voice, particularly the tenor in the men's part-songs, has the melodic interest while the other voices have little has been a point of criticism of the part-songs. *Naturgenuss* (Full Enjoyment) and *Der Gondelfahrer* give us an examples of this partiality. Note how the bass in Figure #24 is given a repetitious 'um-pah' and the baritone a monotonous line which is for harmonic purpose only.

Figure #24. *Der Gondelfahrer*. (Bars 22-25)

sein. es tan - zen Mond und Ster - ne den flücht' - gen Gei - ster.
 tan - zen Mond und Ster - ne den flücht' - gen Gei - ster - reih'n. den
 tanzen Mond und Ster - ne den flücht' - gen Gei - ster reih'n. es tan - zen Mond und Ster - ne den flücht' - gen Gei - ster reih'n. den

Occasionally the lower voices get more independence. This is more common in the mixed part-songs. The bass gets a solo part in the beginning bars of *Des Tages Weihe*. When the other voices join, the melodic interest returns to the top voice.

The bass is more independent in other mixed part-songs as well. The soprano seldom gets the featured spot that the first tenor did in the men's part-songs. Generally, with both the mixed and women's part-songs, the voices receive more equal treatment. The melody remains in the top voice but the other voices do not get the repetition that the basses and baritones encounter in many of the men's part-songs.

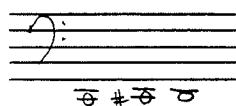
Whatever melodic devices Schubert chooses, or in which

voice it is presented, he elevates the melody to a place of high importance. It is still subservient, though, to musical expression - expression which stems from the text and the meaning that Schubert wants to portray. This is a factor that made both his solo and part-songs unique from composers who came before and after him.

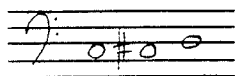
Tessitura and Range

In this section pitches will be characterized by the names given in Figure #25.

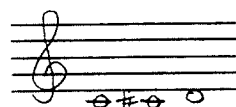
Figure #25. Pitches.



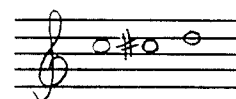
will be C, C#, D, etc.



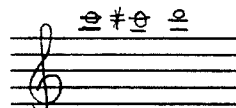
will be c, c#, d, etc.



will be c¹, c^{#1}, d¹, etc.



will be c², c^{#2}, d², etc.



will be c⁸, c^{#8}, d⁸, etc.

(The tenor pitches are given as they are written in the music. Since Schubert wrote them in the treble clef, they are referred to in this way. In actuality, if it is said that they are singing an a², they are really singing that note an octave lower).

The men's part-songs vary in the demand that they place on the singers. In general, those part-songs which were conceived for group singing - convivial and non-concert part-songs - are less demanding in both range and tessitura. The contrast in these styles is seen in a comparison of a concert part-song like *Sehnsucht* and a lighter, easier one like *Trinklied (Freunde sammelt)* (Drinking Song). Both are sixty-three bars long, although *Freunde sammelt* has two verses. *Sehnsucht* places a much greater demand on the singers, however. Particularly on the first tenor. It calls for twenty-seven (27) g²'s, seventeen g^{#2}'s, and ten a²'s. In *Freunde sammelt* the first tenor is only required to sing g² and that only four times. The bass(es) in *Sehnsucht* are called upon to venture down to E fourteen (14) times but in *Freunde sammelt* the basses sing F once. (It should be pointed out that Schubert does not call on the basses to sing below F very often). This contrast in the difficulty level of these part-songs is enhanced by the fact that *Freunde sammelt* is marked Allegro, while *Sehnsucht*, although in cut-time, is to be sung Langsam. There are men's part-songs which have demands greater or less than these, but they illustrate the two ends of the spectrum -the convivial/easier part-songs and the concert ones.

One of the most notable characteristics of the men's part-songs has been the high tessitura of the first tenor.

Sehnsucht, as has been pointed out, called for the tenor to sing a range of $b^{\#}$ to a^2 , but the repeated use of the upper notes of this range creates a very high tessitura. This problem (or challenge) has been recognized for a long time. Even while Schubert was living, Ferdinand Walcher complains in a letter about the "music by Schubert for a principal and damnably high tenor" (Deutsch, 1946, p. 596). The reality of the high tessitura, particularly for the first tenor, remains as a challenge to performing the men's part-songs today.

Plucker (1969) notes that Schubert tends to use the open position of chords, where Mendelssohn and Schumann use the closed position more commonly. As a result of this preference for open position chords, the tessitura and range of the outer parts is extended - particularly the first tenor who must sing higher.

The mixed part-songs reflect the same tendency as the men's part-songs - that of the concert part-songs demanding more from the singers than those which seem to be intended for group/participation use. The difference between these, though, is not as pronounced as with the men's part-songs. Nor are the demands placed on the voices as great as the men's part-songs. This is particularly true with the sopranos who have the 'top' voice in the mixed part-songs and who do not have the tessitura demands that the first tenors have in the men's part-songs. *Das Tages Weihe*, for

example, has the soprano sing a range from $f^{\#}$ to a^2 with the tessitura mainly centering around c^2 . *Lebenslust*, a lively, dance-like part-song, calls for the soprano to sing from $f^{\#}$ to a^2 , with only four g^2 's and two a^2 's. The other parts are placed in comfortable ranges and tessituras. *Mirjam's Siegesgesang* is undoubtedly the most challenging part-song for mixed voices, both in length and vocal demands. It demands more of the voices - particularly the soprano soloist.

The women's part-songs, like the mixed, are generally quite fair with regard to tessitura and range. On a few occasions, Schubert places a challenge on the first sopranos. The last section of *Gott in der Natur* has numerous g^2 's and a^2 's near the end of the song. The other voices are given tessituras and ranges which are not extremely difficult. In the women's chorus version of *Standchen*, the second altos push the limits of their lower register with a number of notes including Bb , a , g , and even an optional f .

One fact which has direct impact on this discussion is that the instruments of Schubert's day were tuned at least a semitone lower than the instruments of today. Some estimates suggest that the difference may be more like a tone or even a minor third. This would certainly relieve the voices in the upper registers and may account for the 'basement' of the men's voices being E or F . This would

sound at Eb and E in our present tuning practices. Depending on their tuning, this could be even lower.

The most unusual characteristic of the part-songs by Schubert, then, is his high tessitura for the first tenors. Other than this fact, the range and tessitura is generally within normal choral boundaries.

Form

The forms which Schubert chose for the part-songs are quite simple for the most part, and mainly consist of one-part, binary, and ternary.

Many of the part-songs are one-part. Green (1966) writes that the one-part form has "no divisive aspect in design either through strongly conclusive cadences or striking contrasts" (p.91). One-part refers to tonal completeness and self contained. *Der Tanz* or *Das Leben* are examples of one-part form.

Schubert made use of different binary forms, also. Binary forms are generally characterized by two contrasting sections (A and B), and were sometimes accompanied by a change in key from the beginning to the end (incomplete). The B section, although contrasting, is often drawn from musical ideas which are presented in the A section. *Lebenlust* is an example of a continuous binary part-song. It's characteristics include two distinct sections (which refer to the melodic and harmonic contrast) but which are not separated by a full cadence. This form is represented

as AB. Rounded continuous binary is represented as AB//A with the B material not being strongly contrasted with the A material. (The "//" represents a non-cadential movement to recurring material). This is seen in part-songs such as *Ruhe, Schönstes Glück der Erde*. Part-songs such as this are characterized by a lack of cadences and closely resemble the one-part form. *Der Tanz* is represented as A-B and is referred to as simple sectional binary. This has a rather strong cadential point midway in the piece and thus is sectional rather than continuous. (The cadence is represented by "-").

The ternary part-songs are defined as such because of the strong contrast between the A and B sections and the recurrence of the A material. *Sehnsucht* is continuous ternary and is represented by AB//A. Some part-songs are sectional ternary and have cadences between the sections. We note this in *Begrabnisslied* or *Der 23 Psalm*. This illustrates the cadences between sections, the recurrence of the opening material, and the contrast of the B section. These are represented by A-B-A.

Other part-songs represent other binary and ternary forms. Few, however, move beyond these forms. One of the exceptions is the first setting of *Gesang der Geister über den Wassern*. It seems to be best represented as A-B-C-D-A, or sectional five-part, and therefore has four contrasting sections and the repetition of the opening material, each

separated by cadences.

The terms strophic, modified strophic, and through-composed are also used to describe the forms of the part-songs. These refer to the text and a description of the music from a textual perspective. The strophic part-songs are simply those which repeat the music for the number of verses necessary. The strophic part-songs (of which there are 14) are primarily one-part. Instead of developing the music through contrast, Schubert deemed the use of verses sufficient for these settings. It is interesting to note that the strophic part-songs are almost all easy and can be associated with the participatory group. Modified strophic refers to some repetition, but not exact verse by verse. This is more associated with rounded continuous binary and ternary forms. Through-composed part-songs have new musical ideas unfolding throughout the entire part-song. Repetition does not occur. This is suggested in the two part forms such as sectional binary as well as in some part-songs in the one-part form.

Some observations can be drawn from a study of the part-song forms. First, the use of simple forms corroborates the idea that the scope of the genre was seen as a limited one. Schubert, like no one else, pushed the boundaries of the part-song to the greatest extent - at least as far as form was concerned, yet it still was a rather short, complete form. Second, he often used the

opening material at the end of the part-song. This highlights, as well, the fact that the pieces were meant to be complete and not part of a group of songs, or movements of a larger work. They stand alone. Third, no trends were noticed when comparing the men's, women's, and mixed part-songs as far as form is concerned. It would seem that the text was the main determining factor and that factor was part of the whole musical idea or expression that Schubert intended to make. If, for example, it was appropriate to repeat the beginning (A) material then he would repeat it. If not, then he would not repeat it. Expression would decide.

Rhythm

There are a few points which should be highlighted in regard to rhythm. Included under the heading of rhythm (used in a general sense) is meter, tempo, and rhythmic figures.

Meter and Tempo

First, as with tessitura, range, and form, Schubert chose meters and tempi which reflected the style and purpose of the part-songs. Very generally, it could be said that the concert part-songs were slower than those which were more convivial/participatory. He chose a variety of tempi and pushed the limits, both slow and fast. One factor which directly influenced the tempo was, of course, the harmonic movements. Should there be numerous,

frequent chord changes (a fast harmonic rhythm) the tempo would tend to be slow. If the changes were infrequent (a slow harmonic rhythm), the tempo would tend to move more quickly.

Dancing was of great importance to the Viennese of the time and occupied a place in every community and social event. The influence and importance of dancing is evident in some of the part-songs. Schubert, himself, wrote 452 dances for the piano - a fact which clearly illustrates his interest in dance. Brown (1970) notes Schubert's use of "emphatic meters in 2/4 or 6/8". He continues and complains that "the regular fall of the stresses in such meters, though invaluable in maintaining the chording of the voices, can often be monotonous or trivial" (p.62). Whether one views them as monotonous or trivial, dance made a strong impact on the pulse and meter chosen for these part-songs. Of all the part-songs, *Der Tanz* would probably exemplify this the best since it both characterizes these rhythms and refers to dancing in the text.

Rhythmic Patterns

Schubert often uses recurring rhythmic devices to provide a backdrop for the melody. He uses a figure, usually as a representation of a metaphor, and commonly continues it through an entire part-songs. This is discussed later and it is sufficient to mention *Ständchen* which has ninety (90) bars of non-stop sixteenth pattern

from the piano (Figure #26).

Figure #26. *Ständchen* (Bars 25-27)

Such rhythmic figures, which occur in both the voices and accompaniment and in unaccompanied and accompanied part-songs, become a cohesive element in the music.

Schubert seemed to have a specific tempo in mind for each part-song. It also appears he intended the tempo which was chosen to be consistent throughout the selection. This is confirmed by Newman (1975) when he says that for Schubert's instrumental music, the accompaniment figures are to be steady in tempo (p.538). He also refers to Schubert using the Baroque idea of sections being in different tempi, an idea which can be seen in some of the part-songs.

Schubert uses musical metaphors to develop many of the

part-songs. We see this in *Gesang der Geister über den Wassern* with its 'grave' tempo suggesting the still waters. We feel the excitement in *Der Tanz* as the piano sets the mood for dancing (Figure #8). We sense the awe and power of the Almighty in *Gott in Der Natur* (Figure #30).

Schubert wanted to develop part-songs in which the music clearly depicts the words and their meaning. This was a supreme goal for him - even at the risk of sounding "monotonous and trivial".

Text

Before we begin a closer look at the texts which Schubert used, it is important that some mention is made of the status and development of song - both solo and choral - up to and including Schubert. Gal (1974) says that the song had not been seen as an important genre up to Schubert's time:

The songs of Haydn, Mozart and Beethoven offer enough material for examining the nature and the limitations of the genre at the highest level attained at that time. One thing has to be stated at once: for none of these three great masters was the song more than an occasionally cultivated trifle, though Beethoven did at times give it more serious attention....For Mozart and Haydn the song was a small form, belonging in the same category as the arietta in an opera, and it did not occur to either of them to pay more attention to the words than in the case of an operatic aria, where, even if the text was determined by the dramatic situation, the words themselves were treated more or less as raw material and not as the very centre of the artistic problem" (p.60).

Although Beethoven was a great admirer of Goethe and

set a number of Goethe's poems including *Nur wer die Sehnsucht kennt* (set four times by Beethoven), Gal (1974) says he never touched the surface of their emotional content. "That a young beginner should find what he, the giants of all giants, had sought in vain, gives us an idea of Schubert's immense achievement, but it also shows what specific faculties were required to solve such a specific problem" (p. 60).

We see, then, that up to this point the song had not been a center of attention. Schubert was the first to focus attention on the genre - particularly German song - and place importance on the text in the composition of the music. He was under pressure from his tutor Salieri and by the success of Rossini's operas to write in Italian. Schubert did not submit to the pressure, however, and continued to write in his native German tongue. Almost all of the part-song texts are German with only two Italian, one in Hebrew, and one Latin. Most people would agree that Schubert's efforts in this genre were the finest. His expression of text in the music is a very important aspect of that success.

The texts which Schubert used for the part-songs were written by men of varying talents and association to Schubert. No one author is used to a great extent, although the bulk of the part-songs were written by a small group. The most famous author which Schubert used for

part-songs, Johann Wolfgang von Goethe, had his texts used for four of Schubert's part-songs of which one, *Gesang der Geister über den Wassern*, was set four times. (It is interesting to note the Goethe, the author of *Gretchen and Spinnrade* and *Erlkönig* - two of Schubert's greatest solo settings - was the author of two of Schubert's greatest part-songs, *Gesang der Geister über den Wassern* and *Sehnsucht*. The corroboration of two geniuses has resulted in great art). Franz Grillparzer, a well known Austrian dramatist, was a friend of Schubert and contributed texts for two noted part-songs, *Ständchen* (set for alto solo and male chorus as well as alto solo and female chorus) and *Mirjams Siegesgesang*. A number of less known writers were used. These included Swiss poet Salis-Seewis, Matthisson, and Seidl, who all had texts used for solo songs, and yet excluded writers such as Heine and Müller who's material was used for many solo settings. Present in the list of authors of part-song texts are Schubert's friends Schober, Mayrhofer, Hüttenbrenner, Schiller, and even Schubert himself.

Schubert wrote many of the part-songs in very little time. The fact that a friend could present a poem to Schubert and then have him complete the song in a matter of hours may be partly due to the fact that Schubert wrote many of the part-songs with specific themes in mind. For example, many of the part-songs deal with the theme of

nature. *Die Nacht* (The Night) and *Liebe* (Love) relate the still murmur of streams at night. *Die Nachtigall* depicts the nightingale. Again Schubert wishes to make musical metaphors by making melodic leaps in the first tenor line representative of the nightingale singing (Figure #27). (Other parts and piano not illustrated.)

Figure #27. *Die Nachtigall* (Tenor 1, Bars 1-8)

Allegretto.

Tenore I. 

- Be.scheidenver.borgen im buschichten Gang er.hob Philo.me.le den Zauber.ge.sang,

Love and affection is the theme for other part-songs such *Der Tanz*, *Der Entfernten*, and *Die Einsiedelei*. *Der Tanz*, for example, was written as a celebration of life.

Schubert also wrote a number of drinking songs which were both popular and common in the early eighteenth century. These "Trinklied" varied from the unaccompanied *Edit Nonna*, *Edit Clerus*, a XVI century Latin drinking song, to the accompanied *Trinklied: Freunde sammelt Euch im Kreise* of which Rosenthal and Loft say "is a plain and hearty little ditty of the type that was so popular in the *Liedertafel*" (p.229). These songs were representative of the convivial atmosphere of the *Liedertafel*. They were well suited to the tavern since most were short, simple, and with limited vocal range to allow everyone to participate. (Since all the drinking songs Schubert wrote

were for men's voices, it suggests that men were the most common customer at these taverns, or that the women present declined from singing. We'll assume the former, rather than the later, to be true. This seems to be corroborated by accounts and paintings. Note Sketch 10.)

In what seems to be a contradiction to our definition of part-songs - that of being secular choral works - Schubert wrote a number of sacred part-songs. The answer to this contradiction lies in the purpose or intent of the songs and not in the text. Schubert did not write the sacred part-songs for liturgical use but rather for musical expression only. The sacred text is used as a vehicle for that musical expression and not as the purpose for the part-song. Schubert used a number of these texts. It is interesting to note that he wrote only two for men's voices, two for women's voices, and nine for mixed voices. Since he wrote many more part-songs for men's voices, the fact that he wrote only two with sacred texts presents a question of 'why?'. Possibly Schubert felt that the texts would not be accepted or suitable to the men since much of their singing, which used only men, was done in taverns or cafes.

Since Schubert seems to have been attracted to particular themes in poetry, his reaction was often immediate and spontaneous. When we realize that Schubert was concerned with personal musical expression, it makes it

easier to understand why sometimes he was so quick in his decisions regarding whether or not to use some poems. It is uncertain as to how often Schubert had control over the texts that he used. What is known is the way in which Schubert made the music reflect or express the text. He accomplished this with the voices and, when he used it, the accompaniment. (This will be looked at in a later section). Vocally, Schubert used a variety of devices to enhance the text. General mood was established by dynamics - note the pianissimo used for the voices in *Gesang der Geister über den Wassern* which hints at the mist like Spirits over the water; and texture - this extends from unison (*Gesang der über den Wassern*) to the full slow moving chords of *Der 23 Psalm* which hint at the stability of God's protection.

More specific examples of his concern with expressing the text are found in sections such as the fugato section of *Gott im Ungewitter* (God in the Storm) suggesting the Lord's wrath. or with word enhancement with such words as 'Pein' (pain) in *Ruhe, Schönstes Glück der Erde*. Here a two octave span unison is preceded by an upward chromatic line to enhance the word. Schubert makes full use of the contrast between unison and full chords in *Nur wer die Sehnsucht kennt*, where the unison is set between chordal sections to give intensity to the words. One of the most interesting examples where the text is reflected in the music is seen in *Wehmuth (Sorrow)*. In this unaccompanied

TTBB part-song Schubert has the baritone (Basso I) depicting the clock chiming with half notes repeating fifty-two (52) times. It becomes a pedalpoint which the other parts skilfully move around, as well as a musical representation of *Das Abendglocke*. This illustrates once again how much Schubert drew from the text while setting the music.

Most of Schubert's part-song writing sets the text syllabically. When he used neumatic lines, it was generally for only a few reasons. They are used as a melodic figure in *part-songs like Der Gondelfahrer* or as grace notes such as in *Ständchen*. Schubert also used neumatic lines for short fioriture such as in *Der Gondelfahrer*. He occasionally used this device when moving to a cadence.

Schubert also sets melodic and rhythmic figures melismatically (three or more notes to a syllable) as we see in the second section of *Gesang der Geister über den Wassern* (Figure #28). This is the 'busiest' section in all of the part songs.

Figure #28. Gesang der Geister über den Wassern. (Bars 86-89)

10 (32)

stu - fen - wei - se, schäumt er un - mu - thig, stu - fen - wei - se zum Ab -

stu - fen - wei - se, schäumt er un - mu - thig, stu - fen - wei - se zum Ab -

stu - fen - wei - se, schäumt er un - mu - thig und stu - fen - wei - se zum Ab -

stu - fen - wei - se, schäumt er un - mu - thig und stu - fen - wei - se zum Ab -

It is interesting to note, before we leave this section, that although Schubert was busy writing solo settings at the same time he was writing part-songs, few texts are done for both idioms. Exceptions include *Der Entfernten* and *Die Einsiedelei* which are set as solo and part-song.

Whatever means Schubert chose, his intent was always present: to express the text in the music. To do this within a rather confining style like the part-song was a challenge that he met far better than anyone else.

Accompaniment

Many of the part-songs Schubert wrote did not have an accompanying instrument. Those that did, used either a small instrumental ensemble, guitar, with the great majority of accompanied part-songs using piano. (Actually, Schubert used the pianoforte. It had a more delicate, subtle sound than the present day piano since it was much smaller than the grand piano of today. This is seen in sketches or drawings of the time).

The instrumental ensembles used as accompaniment include a horn quartet (which matches a men's quartet in *Nachtgesang im Walde*), a lower strings ensemble (two violas, two cells and double bass) for his fourth setting of *Gesang der Geister über den Wassern*, and a wind ensemble in *Hymne*. Schubert returned to add the accompaniment to *Gesang der Geister*, *Hymne*, and other part-songs, a fact which Plucker (1969) suggests "seems to indicate that he thought of the men's part-songs as a significant art-form, not just something pleasant to be set down in a hurry for the local men's singing and drinking society" (p.12).

The accompanying instruments that Schubert chose give an indication of the purpose he had in mind for

performance. Unaccompanied part-songs could, of course, be sung anywhere. The predominant use of the piano suggests that "these pieces were composed as 'domestic music', to be performed informally" (Heider. 1980. p.10). The use of the guitar, which is transcribed for some part-songs, would allow the singers to go out-of-doors should they choose. Deutsch (1958) mentions that Schubert set the terzetto *Zur Namensfeier meines Vaters* with guitar accompaniment and may have played it while his brothers sang. In other part-songs with guitar accompaniment, the part seems to have been added by publishers, and is always optional. Gal (1974) also mentions that Schubert may have had access to a Wienerwald piano, which is not much bigger than an accordion, and could be carried on a shoulder-strap. Knowing Schubert's love of nature, this may have been a pleasing possibility to him.

Schubert uses the accompaniment for some specific reasons. The accompaniment provides the harmonic 'base' for the voices. With some of the harmonic shifts which had to be manoeuvred, the help of an accompaniment would be welcome. Some of the most difficult pieces harmonically do not have accompaniment.

The piano also provides rhythmic animation. We see this in *Gott im Ungewitter* where Schubert makes use of the dotted rhythm throughout the song. In some part-songs, large sections or even the entire piece has a repeating

rhythmic figure in the accompaniment. The short section from *Ständchen* in Figure #29 is typical of the whole part-song.

Figure #29. *Ständchen* (Bars 25-27)

The accompaniment is often given the responsibility of establishing the mood or atmosphere of the piece. In *Der 23 Psalm* the piano sets the mood with a siciliano rhythm which portrays the quiet, still waters (Figure #30. In this case he takes one image - that of the still water - and sets the entire part-song to it.

Figure #30. *Der 23 Psalm* (Bars 1-9)

Adagio.

Soprano I.

Soprano II.

Alto I.

Alto II.

Pianoforte.

Adagio.

pp

dim.

p

Gott ist mein Hirt, mir wird nichts man - - - geln. Gott ist mein

Gott ist mein Hirt, mir wird nichts man - - - geln. Gott ist mein

Gott ist mein Hirt, mir wird nichts man - - - geln. Gott ist mein

Gott ist mein Hirt, mir wird nichts man - - - geln. Gott ist mein

Gott ist mein Hirt, mir wird nichts man - - - geln. Gott ist mein

pp legato

p

Other part-songs have an energetic, soloistic accompaniment - a style is much more common in sacred text settings. For example, the accompaniment in *Gott in der Natur* (Figure #31).

Figure #31. *Gott in der Natur* (Bars 12-14)

wölk und Bli - tze, und Bli - tze, und Bli - tze sein Gespann.
 Bli - tze, und Bli - tze, und Bli - tze, und Bli - tze sein Gespann.
 wölk und Bli - tze, und Bli - tze, und Bli - tze sein Gespann.
 Bli - tze, und Bli - tze. und Bli - tze, und Bli - tze sein Gespann.

More specifically, Schubert often uses the accompaniment to express the text - even individual words. He uses the upper register of the piano to depict twinkling stars in *Nachtelle* (Night Magic). Gentle, rhythmic chords depict the gondola moving through the canals at night in *Der Gondelfahrer*. The piano thunders in response to the voices singing about the stormy heavens in *Gott in der Natur*.

In Schubert's quest for musical expressiveness, the accompaniment in solo Lied and part-songs takes on a new significance than had previously been given it. (Note Gal. 1980. p.60). Although this is generally considered a characteristic of the solo Lied, it is seen, to some

degree, in the part-songs. The piano part becomes more independently handled than it had previously. Rosenthal and Loft (1947) say that "this marks a clear trend in the later choral oeuvre to release the accompanying instruments from their restrictive doubling of the vocal parts and to give them free rein in unfolding the mood of the text" (p.230). Heider (1980) makes a broad statement when she says that the piano accompaniment must be considered of equal importance with the vocal ensemble in the total music fabric (p.7). This is certainly true of the solo Lieder, but not as much of the part-songs since there are many occasions in which the piano doubles the voices. It does, however, add significance to the importance of the piano as well as other accompaniment instruments. In *Der Gondelfahrer* (Figure #20), Schubert gives the piano a short introductory section which not only establishes key and tempo, but also mood. The piano is allowed to introduce the melody (that includes a fioritura). After one rhythmic and melodic pattern is used to establish the initial mood, Schubert, expresses the moonlight on the water - not in the voices - but in 'dancing' accompaniment figure (Figure #32).

Figure #32. *Der Gondelfahrer* (Bars 37-39)

in Mon-des-strah-len nun mei-ne Bar-ke-wal-len, der Schran-ken-los-wiegt
 kannst in- und al-ler-
 kannst in Mon-des-strah-len nun mei-ne Bar-ke-wal-len, und al-ler Schran-ken-los-wiegt

In *Nachtgesang im Walde*, Schubert uses four french horns to suggest the out-of-doors and establish affect and mood. He accomplishes this by the use of an echo, that of a descending fifth, first heard in bars 1 and 2, and echoed in bars 2 and 3. This would remind the listener of the echoes that could be heard at different places in the forest.

When accompaniment is used in the part-songs, it sets the key, tempo, dynamics and mood of the piece. It is often used to provide rhythmic drive by the repetition of a rhythmic figure. Since Schubert composed mainly for domestic settings, the piano was the most common accompaniment instrument. The forces never extended to a

large ensemble.

Chapter Five - Performance Practises and Educational Application

This chapter will investigate the performances of part-songs in their historical setting. An attempt will be made to give attention to performance practice, give suggestions for interpreting this information for performances today, point out other considerations which may affect performances, and discuss ways in which the part-songs can be part of an educational process and/or experience.

Historical setting and practices

As has been discussed in Chapter III, the part-songs became an important part of Viennese life because of some specific factors. The rise of importance of the middle class gave them the opportunity to have musical concerts of their own. These, because of economic reasons, generally involved smaller forces than the aristocracy could afford. Ensemble music such as string quartets and part-songs were called for to fill this need. The middle class musical gatherings, or 'Hausmusik', took place in the salons of these patrons' homes. The music was often composed and copies given out among friends who would be attending the performances. The Schubertiads, which featured Schubert's music, were part of this phenomenon.

The popularity of the men's singing societies was also a great motivation for the outpouring of men's part-songs.

Whether in town or city song festivals, beer cellars, or concert hall, the sounds of men's choruses were heard throughout Germany. These 'Liedertafel' or 'Männergesangverein' used music of a wide variety - from drinking songs to Bach. Schubert's part-songs were a popular contribution to the movement.

With many of these 'performances' - particularly the salons and taverns - the mood was relaxed. No doubt the mood in homes was somewhat more refined than the taverns, but it still had the feeling of what Brown (1967) called "an 'unbuttoned' mood" (Record Jacket). Some occasions like organized concerts were more formal. Tickets were usually sold to these concerts which often featured professional guest performers.

Some implications arise from this information. First, in the case of the tavern and home gatherings the emphasis was, normally, not on perfection but on mood and expression. Of the concert type part-songs, performances were generally given by fine musicians but often with limited rehearsal. Of the mixed part-songs, Heider (1980) writes that "the part-writing is clearly geared to amateur performances" (p. 10). Expression was a vital aspect of these performance and should be an important aspect today. One must, however, keep in mind that a certain degree of perfection must be attained to achieve that goal. Second, with the simpler part-songs, especially the drinking songs,

participation is the key word. The rehearsal may actually have been the performance. They were written to be sung by everyone and not to be performed by a few for the many. Third, many performances often took place in homes and were accompanied by a night of eating, chatting, dancing, as well as listening. The music became part of the entire evening - part of the entire experience. By the few sketches that are available, there also seems to be an element of intimacy with the performers that is unusual today. (Note Appendix D - Numbers 6,7,8,12,and 13). The audience was within feet of the performers - to see, to hear, to sense their music and energy. Where opera was a grand occasion for a large number of performers and a large audience, the part-songs offered a medium for an intimate gathering with a much smaller number.

Performance Considerations - Forces

Performances must begin with a consideration of the forces which are available - including the size and acoustics of the hall where the performance is being held, available instrumentalists, and whether or not the part-songs are to be sung by soloists or by a full chorus.

Historically, whether it was a salon or tavern, the halls in which the part-songs were sung were not large - at least not by our standards. In large rooms where the acoustics are poor, soloists would likely be less effective than a chorus because they simply have less volume.

Since most of the part-songs are unaccompanied or use only piano accompaniment, they are ideal for groups which do not have access to orchestras or instrumental groups. This is clearly the case with Schubert and the middle class of his time. Since their finances could not support large groups, the use of unaccompanied or piano accompanied part-songs was ideal for their purposes. *Mirjams Siegesgesang* is a glaring example of a part-song (cantata) which uses piano accompaniment but seems to be more suited to being accompanied by a wind or string ensemble. The forces (and finances) were probably not available at the time and so the pianoforte was used. This, however, makes them accessible for groups today who have similar limitations.

It is uncertain whether the part-songs should be sung by soloists or a chorus. The programs and concert notices of the performances of Schubert's time seem to indicate that they were almost always sung by soloists. No painting or sketch shows a chorus singing part-songs. The songs for the tavern ('Trinklied'), however, would be sung by all who were present - a hundred strong on occasions. The matter is further complicated by the fact that some of the part-songs have sections which are written for solo quartet and sections which call for chorus (*Der 92 Psalm* or *Nachthelle*, for example - see Figure #33).

Figure #33. Der 92 Psalm (Bars 1-19)

Andante.

f Solo *f* Tutti

Soprano. *f* Solo *f* Tutti
 tów l'hò.dós la - "dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn tów l'hò.dós la

Alto. *f* Solo *f* Tutti
 tów l'hò.dós la - "dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn tów l'hò.dós la

Tenore. *f* Solo *f* Tutti
 tów l'hò.dós la - "dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn tów l'hò.dós la

Basso. *f* Solo *f* Tutti
 tów l'hò.dós la - "dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn tów l'hò.dós la

Solo *p*

"dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn l'hag.gid bab.bò - ker chas.de - cho we.
 Solo *p*

"dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn l'hag.gid bab.bò - ker chas.de - cho we.
 Solo *p*

"dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn l'hag.gid bab.bò - ker chas.de - cho we.
 Solo *p*

"dò - noj u. l'sam.mer l'. schi.m^e cho el - jòn l'hag.gid bab.bò - ker chas.de - cho we.
 Solo *p*

f Tutti *p*

"mu - no - s'cho bal - le - lós l'hag.gid bab.bò - ker chas.de - cho we - "mu - no - s'cho bal.
f Tutti *p*

"mu - no - s'cho bal - le - lós l'hag.gid bab.bò - ker chas.de - cho we - "mu - no - s'cho bal.
f Tutti *p*

"mu - no - s'cho bal - le - lós l'hag.gid bab.bò - ker chas.de - cho we - "mu - no - s'cho bal.
f Tutti *p*

"mu - no - s'cho bal - le - lós l'hag.gid bab.bò - ker chas.de - cho we - "mu - no - s'cho bal.
f Tutti *p*

Solo

le - - lós a - le o - sór wa - le no - wel a - le o - sór wa -
 Solo

le - - lós a - le o - sór wa - le no - wel a - le o - sór wa -
 Solo

le - - lós a - le o - sór wa - le no - wel a - le o - sór wa -
 Solo

le - - lós a - le o - sór wa - le no - wel a - le o - sór wa -
 Solo

The nature of some of the part-songs such as *Der Tanz* lend themselves to participation by more than a few selected soloists. Some of the part-songs, though, considering their difficulty and individuality of parts, seem to be written for soloists (Figure #34).

Figure #34. *Im Gegenwärtigen Vergangenes (Bars 25-31)*

en - dung mit Ge.nies.sern zu ge - nies - sen. Mit die - sem Lied und -
 cn - dung mit Ge.nies.sern zu ge - nies - sen. Mit die - ser Wen - dung sind wir
 en - dung mit Ge.nies.sern zu ge - nies - sen. Und mit die - sem Lied und Wen - dung sind wir
 Bass II.

Wendung sind wir wie - der bei Ha - fi - sen, denn es ziemt Voll.en - dung mit Ge.nies.sern zu ge -
 wie - der bei Ha - fi - sen, denn es ziemt Voll - en - dung mit Ge.nies.sern zu - ge -
 wie - der bei Ha - fi - sen, denn es ziemt des Tags Voll - en - dung mit Ge.nies.sern zu ge -

A number of writers have commented on this dilemma. Berke (1973) seems to suggest that singing the part-songs with a large chorus is an acceptable 'evil'. He writes:

In the light of their origin they should not be treated as male-voice choruses. The part-song for solo voices was a much more typically Austrian art-form...Today, these part-songs form a substantial ingredient of the male-voice choir repertory; and so it should remain, even though choral performance does not always match the original intention (Preface).

Einstein (1951) alludes to the 'solo' character of part-songs such songs as *Geist der Liebe* and says "their inclusions in the Collected Edition under the heading of 'Male-Choruses' could not possibly be more misleading. With this 'solo' character, however, there goes hand in hand a convivial spirit, which is emphasized by the (apocryphal) addition of a guitar accompaniment ad libitum" (p.175). Although there seems to be little historical support for the idea, Heider (1980) says the part-songs such as *Begräbnisslied* and *Osterlied* were probably conceived as choral works and do not suffer by being performed by using only one voice on a part (p.10).

Badura-Skoda (1982) strikes a compromise between the idea that the part-songs should be used for soloists and the opposing idea that they should be used for choruses. She states that

many part-songs are not necessarily to be performed by solo voices but are suitable for chorus. Nevertheless, some of them seem too subtle and too difficult to be performed by large choirs. The question of whether or not a part-song will lend itself to choral

performance, then, is perhaps less one of the size of the hall than of the professional standards and experience of conductor and singers and the number of rehearsals at their disposal" (p.90).

Since there is no historical evidence to confirm that many of the part-songs were meant to be sung by either soloists or choruses, the individual part-song and the resources which are available today may have to be the factors which determine whether or not a particular part-song is sung by soloists or a chorus. In general, most are suitable for both mediums. Another consideration is the difficulty of the part-song itself. The part writing is very accessible in some and very challenging in others. The character of the part-song may lend itself to soloists more than a large chorus, or vice versa. This leaves the conductor with the choice of what is within the interest and capability of his chorus and, as always, performing the music in a manner which does it justice.

Performance Considerations - Accompaniment

In the accompanied part-songs, the piano was the main accompaniment. The piano, or more accurately, the pianoforte, of Schubert's time had a tone quite different from the modern piano. It's sound was a much more delicate and quieter than the present day instrument. This would suggest that the accompanist, using today's instrument, should play with extra attention to the loudness and texture of the piano sound - especially when accompanying a quartet. We note that when Schubert chose to use other

instruments, a wind or string ensemble for example, he used a small number of instruments. This would correlate with the fact that the setting in which they were performed had limited space, the groups that sang the part-songs were small in number, and that Schubert was concerned about the balance between the accompaniment and the voices. This should likewise concern the performer of part-songs today. Too much sound would destroy the balance. Too little sound from either or the two would do the same. This may be the case with the guitar. Although the guitar was seldom used as an accompanying instrument for the original performances of the part-songs, it could serve as a reasonable accompaniment - particularly for those part-songs which are more pastoral in nature and which use a smaller group.

With the accompaniment, as with every area of the part-songs, the expression and character of the part-song must be preserved and portrayed. Although there is latitude with regard to expression, historical and musical guidelines should be considered for effective part-song performances today.

Performance Considerations - Ensemble Qualities

Another important area needs to be raised with respect to part-song performance. It is ensemble. In his discussion on the part-songs, Brown (1978) mentions that Schubert made some progress in making the vocal quartet similar to the string quartet in which, after the influence

of Haydn and Mozart, each part was equal in importance (p. 64). Although the vocal quartet never reached that state, there is something to be said, never-the-less, regarding the performance of a quartet or quintet by vocal soloists. The intimacy and subtle nature of soloists singing a part-song may offer a performance which a large chorus could not approach. For some of the part-songs, this is a dynamic worth considering. The Schubertians of the University of Southern California have developed a unique style of performing part-songs - one which makes much of this ensemble dynamic. The men's group which has had from twelve (12) to fifteen (15) members in two rows, the first of which is seated. The group is in a semi-circle or slight 'v' formation which allows the singers to see, and respond to other members of the group with eye contact and expression. There is no conductor. This resembles the string quartet in that it approaches a true ensemble. Eye contact and expression between members of the group is much easier than with a string quartet and, it would seem, further enhance the ensemble quality. In a quartet, there is much potential for freedom and flexibility. A large choir, on the other hand, would not have this choice but may have other strengths such as dynamic contrasts, opportunities for longer phrasing, and a bigger sound. The United States Army Chorus, for example, has a number of Schubert's part-songs in its repertoire. The sound is

quite different from the Schubertians, and takes advantage of the full chorus. Both, however, display musical expression and uniqueness of sound - even while singing the same part-songs. They illustrate that part-songs can be effective with either a small or large ensemble.

Performance Considerations - Language

Language is a barrier. Since most of the part-songs were written in German (Schubert also used Italian and Latin but very little), anyone who does not understand German is at a disadvantage. Obviously this would not be the case when the part-songs were first heard. The question is not whether language is a barrier, but how much of a barrier. Are the general listening public - concert goers - ready to accept a foreign language? The use of other languages has become a common occurrence in concerts across North America. However, it seems to be wise for the conductor or director to limit the amount of foreign language that the audience hears in one performance. An entire concert of German part-songs would probably press the limits of any listener. A segment of four to five, though, would be acceptable to most. If translations are provided in the program notes, then the palatability would certainly increase. Apart from the words, there remains much beauty in the music that the skilled group would offer a rewarding musical experience to the listener. Although the words for the part-songs are foreign to most listeners

in North America, this music can still be a rich part of the choral repertoire.

Performance Considerations - Conclusions

In considering the use of part-songs, an awareness of the tension between the participatory nature of some of the part-songs and the concert/performance nature of others is necessary. For example, a high school group may choose to do a *Trinklied* because it is much less demanding than, say, *Gott im Ungewitter*. The character of the *Trinklied* should not be like that of a concert part-song but it should express the energy and frolic of its original intent. Nor should a concert piece such as *Gesang der Geister über den Wassern* be presented without careful attention to its musical and mystical qualities which demand a high degree of skill from the performers. The line marking the separation between participatory and concert part-songs is blurred to say the least. An attempt to categorize each part-song would be pointless and frustrating since many have qualities of both. Instead, it is important to understand what these qualities suggest as far as performance is concerned. These qualities, as well as texture, text, accompaniment, voicing, tessitura, etc., are all part of the choices which have to be made with each performance. Although they can be put into groupings, the part-songs were not conceived as a large group but individually. The entire body, therefore, cannot be viewed

or performed in like manner.

Some imagination might make a performance of part-songs not only fine, but unforgettable. It would be interesting indeed to re-enact an evening in a Viennese salon with music, conversation, and food. A variety of part-songs could be presented during the evening which might look like the following:

The men sing:

<i>Dessen Fahne Donnerstürme wallte</i>	-unaccomp., lively
<i>Trinklied Freunde sammelt</i>	-accompanied
<i>La Pastorella</i>	-accompanied, slow
<i>Der Gondelfahrer</i>	-accompanied

Some time for punch and conversation.

The women sing:

<i>Klage um Ali Bey</i>	-accompanied, quick
<i>Der 23 Psalm</i>	-accompanied, slower
<i>Ständchen</i>	-accompanied

Some time for eating and more chatting.

The men and women join forces and present:

<i>An die Sonne</i>	-accomp., dramatic
<i>Chor der Engel</i>	-unaccompanied
<i>Lebenslust</i>	-accompanied, quick

The evening could close with everyone singing

<i>Der Tanz</i>	-accompanied, quick
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Educational Application

Educationally there are many ways in which the part-songs can be a useful tool for teacher and student. Some provide a unique opportunity for learning and developing musically.

Although the part-song was a popular idiom for many years, the entire movement is overshadowed by other musical events and genres. Compared to the sonata, symphony, opera, and so on, it is rather insignificant - particularly since these forms evolved over many decades (and into centuries) rather than a few years. The part-song, however, has value educationally. One way is music history. Historically the part-songs are a clear marker of the transition from the Classical to the Romantic era, and reveal to the student some important dynamics of that transition. Stylistic considerations such as modulation and homophonic writing focus the student on the trend to chromaticism and bold harmonic writing so characteristic of the Romantic era. The part-songs are also a useful tool for music theory. Since they are mainly written homophonically and with limited forces, areas of theoretical pedagogy such as melody, form, harmonic, chord movement, etc., are readily accessible.

The part-songs allow the student the (all too rare) opportunity of being able to easily perform the material which is being studied. Whether the focus is historical,

theoretical, or otherwise, being able to sing (or play) what is being studied greatly enhances the educational experience. It gives the opportunity of connecting different areas of the educational experience which compounds their effectiveness.

Another inherent factor makes the part-songs a valuable educational tool. Historically the part-songs were written for occasions which had limited resources. Similarly, they are suited for present day situations where limited resources are available. Many need no accompaniment. Most of those that are accompanied use piano. (Guitar transcriptions are given occasionally, as well). Vocal forces can be limited to four voices; either TTBB, SATB, or SSAA. The option of more voices singing on each part is, of course, always open. With this availability of material which can be performed by a few voices, a small class or group can be involved in a satisfying and accessible musical experience. Like the size of the participating group can be varied, the ability level of the group can also be diverse. Because of tessitura, chromaticism, and soloistic writing, there are part-songs which are primarily for advanced singers. There are, however, many part-songs which allow the less advanced singer an opportunity to become involved in a rewarding musical experience. A person who is not a soloist, could enjoy a small ensemble experience - one in which the

difficulty of the music would match his/her ability. (Since the number of part-songs for female voice is far less, the selection is reduced proportionately). Again, wherever students can be involved personally, the educational experience is strengthened considerably.

The Schubertians illustrate one last point concerning the educational application of the part-songs. In this group, Professor Zytowski, the group's leader, joins with the group rather than directing it from the front. The ensemble is allowed to "direct itself". The Schubertians also illustrate a situation where teacher and students are involved in a musical performance on an equal level. Part-songs are ideal for this type of participation which adds credibility (since the teacher is involved), interest, and the strength of a mature musician participating.

Chapter Six - Suggestions for Further Study

This study has looked at the part-songs of Franz Schubert by reviewing the literature that has been written about it, looking at the various factors which were influential in the development of the literature, analyzing the music itself, and assessing the material for performance and educational purposes. Although most of the part-songs have been forgotten for the most part, they have elements of musical interest and genius, and offer values to the present-day musician which are unlike any other genre. This is particularly true with many of Schubert's part-songs. It has been noted that the part-song offers a short, complete musical experience for small groups to large choirs - in various combinations of voices. And, in respect to study, they are 'windows' through which we can get a better look at the music and musicians of the early eighteenth century. Finally, it offers a valuable performance resource as has been exemplified by The Schubertians and The United States Army Chorus.

A number of areas of study have arisen from this paper. One area which could be investigated for further study is the relationship of harmony, voicings, and overtones in choral music. Is there evidence to suggest that closed chords are stronger in reinforcing upper harmonics than open position chords? Is there evidence to suggest that TTBB is stronger in reinforcing harmonics than

SATB or SSAA? Which harmonics are strengthened in each grouping and what effect does that reinforcement have on the listener? This could also have acoustical implications such as evaluating music in many cathedrals and churches where male voices have dominated choral music for centuries.

A second area for further study relates to the trends that men's choral music has taken since the part-song era. Is there a connection to, say, Barbershop singing? Has men's choral singing declined, inclined, or remained the same? Since the part-song seemed to have one foot in the 'popular' music of the day, in that it was sung in meeting places and on street corners, and one foot on the classical stage, has either area become more prominent during the decades since then?

The part-songs were very connected to nationalistic trends (although this was not as pronounced in Schubert as with other composers). Does this trend continue? What role does music - particularly men's choral singing - play in the World Wars and subsequent developments in Germany?

Another area which was clearly illustrated in the part-songs, was the social aspect of choral singing. What are the specific dynamics which encourage singing as participation and singing as performance? Do social aspects have a strong influence on participation, such as they did for Schubert and his friends? Present-day Vienna

would be of particular interest since many of the same factors at work in Schubert's day are active today. Is our society a 'singing society'? If not, why not? Can it be?

What, as well, are the dynamics of singing in a group situation? What are the rewards that people get from singing? Can certain dynamics or influences be present or controlled which would make group singing more rewarding? For example, do most people prefer singing in a group situation where they are close enough to hear voices around them and where each member of the group can adequately hear the composite sound? This would relate more objectively to data collected regarding both the physiological influences and results from various choral singing experiences. Does ones' heart rate or brain waves change with singing experience? Is there any other way to record the impression that music - harmony, melody, rhythm, tempo will have on a person? It would be interesting to see if such an evaluation can be done to determine what styles of music different people like singing?

Participation today is said to have changed from participation eighty or a hundred years ago. Are we getting further and further away from participation, and closer and closer to musical involvement by watching and listening only? The part-songs illustrated both areas. Many people are expressing concerns that this is not the case today.

Appendices

Appendix A - Part-songs Not Included in Complete Works

Appendix B - Performance Information

Appendix C - Chronological Information

Appendix D - Part-songs in Print

Appendix E - Suggested Part-songs for Specific Age Groups

Appendix F - Sketches and Paintings

Appendix G - Part-songs Recordings

Appendix APart-songs not included in Schubert's Complete Works

1. 'Dithyrambe' T, mixed chorus, soli , March 1813.
(Schiller) piano accomp.
2. 'Die Schlacht' Male Voices. First Sketch. August 1815
(Schiller)
3. 'Trinklied' TTBB. Piano accomp. lost. 1816
(unknown author)
4. 'Erinnerungen' TTB. unaccompanied. May 1816
(Matthisson)
5. 'Widerhall' TTB. unaccompanied. May 1816
(Matthisson)
6. 'Leise, leise, lasst uns singen' TTBB.unaccomp. 1819
(unknown author)
7. 'Viel tausend Sterne prangen' Mixed chorus. piano 1819
(Eberhard)
8. 'Linde Lufte wehen' S.T. piano accomp. Frag. 1812
(author unknown)
9. 'Mondenshein' TTBBB. piano accomp. 1826
(Schober)
10. 'Das stille Lied' TTBB. unaccomp. frag.1827
(Seegemund)
11. Sketches for 'Mirjams Seigesang'
(Grillparzer)

(This list is quoted in Brown (1977). p. 365)

Appendix BPerformance InformationMen's Part-songs

<u>Title</u>	<u>Forces</u>	<u>Tempo</u>	<u>High Note</u>	<u>Key</u>	<u>No. of bars</u>	<u>Time Signature</u>	<u>Comments</u>
<u>With String or Woodwind Accompaniment</u>							
Hymne an den Heiligen Geist	Soli TTBB, TTBB,winds	Adagio/piu mosso	bb2	C	144	4/4	-sectional s/f/s -split chorus effect, soli vs. chorus -not too chromatic -medium challenge
Gesang der Geister über den Wassern	TTTT,BBBB, strings	Adagio molto/ piu andante	a2	C	171	c/t	-ABA form -sustained sound -high 1st Ten tessitura -chromatic parts -difficult
Nachtgesang im Walde	TTBB,horns	Andante con moto	a2	E	204	3/4	-echo effect with chorus and horns -little chromaticism -reasonable tessitura -medium challenge
<u>With Piano Accompaniment</u>							
Bergknappenlied	TTBB	Massig	g2	F	17	c/t	-short -one g2 -piano doubles voices -easy
Bootgesang	TTBB	Massig un kraftig	g2	Cm	2x34	4/4	-interesting -dotted rhythm -tessitura O.K. -easy
Das Dörfchen	TTBB	Allegretto	a2	D	132	3/4	-independence in lines -1st tenor high tessitura -solo lines in canon section - difficult
Der Gondelfahrer	TTBB	Andante con moto	a2	C	72	3/4	-1st ten. high -nice melody -medium challenge
Die Nachtigall	TTBB	Allegretto/Allegro	a2	D	138	2/4	-high tenors -slow/fast -canon section -med/difficult
Frühlingsgesang	TTBB	Etwas geschwind	b2	D	155	2/4	-fast/slow/fast -1st ten. diff. -bass canon -med/diff.
Geist der Leibe	TTBB	Etwas bewegt/ Etwas geschwind	a2	C	90	6/8	-1st ten. high -canon section -chromatic -difficult
Im Gegenwärtigen Vergangenes	TTBB	Andante moto	a2	Db	156	6/8	-tenor solo and duet -imitative sections -slow/fast/slow -medium challenge

La Pastorella	TTBB	Andante	g2	C	48	2/4	-tessitura O.K. -some line independence -melodic -easy
Naturgenuss	TTBB	Massig	a2	D	83	2/4	-difficult 1st tenor -pairing of voices -med/difficult
Nachthelle	T,TTBB	Andante con moto	a2	Bb	158	2/4	-solo high tess. -chromatic parts -diff. solo -rest med.
Punschlied	TTB	Feurig	g2	C	6x10	4/4	-bass up to f2 -unison/part contrast -piano doubles -easy
Ständchen	A, TTBB	Andante	Alto to d2	F	90	4/4	-a little chromatic -independent lines -chorus echos voices -med/difficult
Trinklied (Auf Jeder sei)	TTBB	Feurig	g2	Bb	2x16	4/4	-good range -piano doubles voices -a little chromaticism -homophonic -easy challenge
Trinklied (Brüder!)	Solo,TTB	Massig, frohlich	g2	C	28	3/4	-solo part -homophonic -good range -easy challenge
Trinklied (Freunde sammelt)	B,TTBB	Allegro	g2	C	2x63	4/4	-bass solo -piano is somewhat independent -good concert piece for a Trinklied -easy challenge
Widerspruch	TTBB	Zeimlich geschwind	a2	D	133	2/4	-homophonic throughout -some chromatic -medium challenge
Zur guten Nacht	Bar,TTBB	Etwas langsam	f#	D	3x24	c/t	-solo is easy -homophonic -piano doubles -easy challenge

Unaccompanied

An den Frühling	TTBB	Etwas geschwind	g2	G	16	6/8	-a little independence -la,la,la ending -easy challenge
Bardengesang	TTB	Ziemlich geschwind	ab2	Dm	48	c/t	-some imitation -few high notes -easy challenge
Der Entfernten	TTBB	Langsam	g2	C#	22	6/8	-voice pairing -some chromaticism -tessit. O.K. -easy/med
Der Geistertanz	TTBB	Geschwind	Eb2	Eb	51	4/4	-homophonic -fast/slow/fast -divisi bass -easy challenge
Dessen Fahne Donner-Stürme wallte	TTB	Allegro	g2	D	58	2/4	-mainly homophonic -dancelike rhythms -low tessitura -easy

Die Einsiedelei	TTBB	Zeimlich geschwind	g2	Gm	46	6/8	-mainly homophonic -chromatic -tessit.O.K. -med challenge
Die Nacht	TTBB	Langsam	a2	D	38	6/8	-mainly homophonic -a little chromatic -tessitura O.K. -easy/medium challenge
Die zwei Tugendwege	TTB	Adagio con express.	g2	C	33	c/t	-homophonic -a little line independence -easy challenge
Ewige Liebe	TTBB	Andantino	a2	C	179	2/4	-homophonic -no rests in piece (continuous sound) -high 1st tenor tessitura -medium difficulty
Flucht	TTBB	Kraftig	a2	C	84	4/4	-some imitation and independence -high 1st tenor tessitura -dynamic contrasts used often medium challenge
Frühlingsgesang	TTBB	Etwas lebhaft	b2	D	92	4/4	-1st tenor high tessitura and interesting -homophonic -1st tenor medium -other parts are easy challenge
Frühlingslied	TTB	Langsam	g2	C	12	4/4	-homophonic -some interest in melody -easy challenge
Gesang der Geister über den Wassern	TTBB	Sehr langsam	a2	A	129	4/4	-voices quite independent -slow/fast/slow -medium challenge
Grab und Mond	TTBB	Langsam	gb2	Am	46	3/4	-homophonic -dynamic contrasts -Am/A+/Am sections -easy/med challenge
Hier umarmen sich	TTB	Andante/Allegro	bb2	Bb	78	6/8	-slow/fast -mainly homophonic -dynamic contrasts -easy/med
Hymne 'Komm heiliger Geist'	Soli TTBB, TTBB	Adagio	bb2	C	141	4/4	-pairing -homophonic other than soli vs chorus echoing -tessit. a bit high for 1st tenors -medium challenge
Jünglingswonne	TTBB	Feurig	a2	C	43	4/4	-1st tenor a bit high -homophonic -dotted rhythms common difficult jumps from parts to unison -medium challenge
Liebe	TTBB	Andantino	g2	D	20	6/8HS	-1st tenor independent -nice melody -maj/min -easy/med
Lied im Freien	TTBB	Lebhaft, doch nicht zu geschwind	a2	F	185	2/4	-ABA form -some vocal line independence -key changes -medium challenge
Mailed	TTB	-	g2	C	4x17	6/8	-homophonic -melody not too interesting -easy challenge
Mondenschein	T,TTBB	Andante un poco moto	bb2	Ab	93	6/8	-chorus homophonic -solo difficult -chromatic -medium challenge

Nachtmusik	TTBB	Massig	a2	C	83	6/8	-homophonic -interest in each voice -tessit. O.K. -medium challenge
Ruhe, schönstes Glück der Erde	TTBB	Andantino	a2	C	86	6/8	-pairing of voices -dynamic contrast -nice melody -more interest in 1st tenor -tessit O.K. -medium challenge
Schlachtlied	TTBB/TTBB	Nicht zu geschwind	a2	D	118	4/4un	-solo sections for each chorus -homophonic -tessitura O.K. -medium challenge
Sehnsucht	TTBBB	Langsam	a2	E	63	c/t	-pairing -mostly homophonic -chromatic -dynamic contrast -med/difficult challenge
Selig durch die Liebe	TTB	Andante	a2	A	46	3/4hs	-homophonic -dynamic contrasts -waltz feeling -easy
Todtengräberlied	TTB	Massig	g2	Em	3x14	2/4	-homophonic -dynamic contrasts - tessit. O.K. -easy
Trinklied (Edit nonna)	TTBB	Geschwind	a2	C	78	3/4	-homophonic -pairing -dynamic contrasts -easy/medium challenge
Trinklied im Mai	TTB	Lebhaft	g2	E	6x32	2/4	-homophonic -melody not interesting (words n.b.) -easy
Trinklied im Winter	TTB	Feurig	f#2	F#m	6x10	6/8un	-homophonic -tessit. O.K. -"it's cold, so drink" -easy
Vorüber die Stöhnende	TTB	Adagio	f#2	A	36	4/4	-homophonic -tessit. O.K. -dynamic contrasts -easy/med
Wehmut	TTBB	Langsam	a2	Bb	94	c/t	-some line independence -pairing -chromatic -1st tenor tessitura high -medium/difficult challenge
Wein und Liebe	TTBB	Lebhaft	a2	D	120	4/4	-a little pairing -mostly homophonic -chromatic -medium
Wer die steile Sternbahn	TTB	Allegro, quasi recit./Andante	g2	Em	60	4/4	-homophonic -dynamic contrasts -tessit. O.K. -easy
Zum Rundetanz	TTBB	Vivace	g#2	E	16	6/8	-homophonic -dynamic contrasts -tessit. O.K. -easy

Mixed Part-songsWith String or Woodwind Accompaniment

Glaube, Hoffnung und Liebe	SATTBB	Langsam, feierlich	Bb	42	6/8	-men's 'solo' section -women sing only four bars -tessit. O.K. -instruments intro. then double voices -easy/medium
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With Piano Accompaniment

An die Sonne	SATB	Adagio moto	F	122	c/t	-pairing -bass line more independent -tessit. O.K. -piano more independent -easy/medium challenge
Begräbnisslied	SATB	Langsam, ernst	Cm	30	4/4	-most homophonic -low tessit. -a bit chromatic -easy/med
Des Tages Weihe	SATB	Larghetto	Ab	92	3/4	-bass solo -chromatic -some line independence -medium
Der Tanz	SATB	Allegro giusto	C	26	6/8hs	-piano more involved -tessit. O.K. -dance feel -easy
Gebet	SATB	Andante	Ab	218	c/t	-piano more independent -solo 'fugato' -quite a lot of line independence -more operatic writing (leaps) -difficult challenge (for soloists)
Gott im Ungewitter	SATB	Allegro moderato	Cm	108	4/4	-some independence in lines particularly bass -piano is active -tessitura O.K. -medium challenge
Gott der Welt- schöpfer	SATB	Maestoso	C	54	4/4	-homophonic -slow moving -good for large choir -piano mainly doubled voices or gives a pattern -easy/med
Hymne an den Unendlichen	SATB	Mit Majestat, sehr langsam	Cm	3x14	4/4	-a little independence in voices -piano quite independent -good for large choir -easy/medium
Lebenslust	SATB	Geschwind	D	40	6/8	-mostly homophonic -piano more independent -easy/medium
Mirjam's Sieges- gesang	S,SATB	Allegro giusto	C	466	4/4	-piano very independent -pairing -solo and chorus 'dialogue' used a lot -'fugato'- section - high solo tessit -med/difficult challenge
Osterlied	SATB	Piano	Eb	23	c/t	-homophonic -short, anthem-like -tessit.O.K. -easy
Quartet	SATB	Larghetto	Ab	92	3/4	-bass solo section -a little independence but mostly homophonic -tessitura O.K. - medium challenge

Unaccompanied

Chor der Engel	SATB	Langsam	Cm	59	4/4	-mostly homophonic -slow moving -Easter Sunday anthem - tessitura O.K. - easy/medium challenge
Der 92 Psalm SATB, SATB	Bar,Soli	Andante	C	89	4/4	-soli/chorus split choir effect -homophonic -baritone sings with chorus overlapping -chromatic -medium

Women's Part-songsWith Piano Accompaniment

Coronach	SSA	Langsam	Fm	3x16	12/8	-piano quite active -homophonic -tessit. O.K. -medium
Das Leben	SSA	Ruhig	Bb	5x5	4/4	-some line independence -piano doubles mainly -tessitura O.K. -easy/medium challenge
Der 23 Psalm	SSAA	Adagio	Ab	86	c/t	-piano has pattern -some pairing -most homophonic - tessitura O.K. -medium challenge
Gott in der Natur	SSAA	Maestoso, Adagio molto/ Allegro giusto	C	109	4/4	-piano very active -pairing and some independence -chromatic -1st sop tessit. high -med/difficult
Klage um Ali Bey	SSA	Klagend	Eb	3x10,3x10	4/4	-homophonic -piano mainly doubles voices -tessit. O.K. -easy/medium challenge
Ständchen	A, SSAA	Andante	F	88	4/4	-some vocal line independence -piano has pattern -solo and chorus 'dialogue' -tessit. O.K. -med/diff.

Unspecified VoicesWith piano accompaniment

Das Abendroth	3 voices	-	A	9x7	4/4	-written as SAB -mainly homophonic -piano doubles voices -tessit. O.K. -easy challenge
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Appendix CList of Part-songs

<u>Title / Author</u>	<u>Forces</u>	<u>Date</u>
		<u>1813</u>
Vorüber die stöhnende Klage (Schiller)	TTB	Apr.
Selig dirch die Liebe (Schiller)	TTB	Apr.
Wer die steile Sternenbahn	TTB	May
Hier umarmen sich getreue Gatten (Schiller)	TTB	Oct
		<u>1814</u>
Dessen Fahne Donnerstürme	TTB	May
Die zwei Tugendwege (Schiller)	TTB	July
Trinklied "Freunde sammelt euch" (Schaffer)	Bar.solo,TTBB refrain, piano	Aug
Todtengräberlied (Holty)	TTB	?
		<u>1815</u>
Bardengesang (Ossian, tr.Harold)	TTB	Jan.
Trinklied "Brüder, unser Erdenwallen" (?)	Ten. solo, TTB, piano	Feb.
Begräbnisslied (Klopstock)	SATB,piano	Mar.
Osterlied (Klopstock)	SATB,piano	Mar.

Hymne an den Unendlichen (Schiller)	SATB, piano	July
Das Abendrot (Kosegarten)	TTB, piano	July
Bergknappenlied (?)	TTBB, piano	Aug
Punschlied	TTB, piano	Aug.
Das Leben (Wannovius)	SSA, piano	Aug.
Trinkleid im Winter (Holty)	TTB	Aug.
Trinklied (Auf! Jeder sei)	TTBB	Aug.
Frühlingslied (Holty)	TTB	Aug.
Klage um Ali Bey (Claudius)	SSA	?
Mailed (Holty)	TTB	?
		<u>1816</u>
Naturgenuss (Matthisson)	TTBB, piano added Feb 1822	May
Trinklied im Mai (Holty)	TTB	May
An den Frühling (Schiller)	TTBB	?
Die Einsiedelei (Salis)	TTBB	?
Der Entfernten (Salis)	TTBB	?
An Die Sonne (Uz)	SATB, piano	June
Chor der Engel ((Goethe)	SATB, piano	June
Trinklied	TTBB, piano acc. lost	?

Der Geistertanz (Matthisson)	TTBBB	Nov.
		<u>1817</u>
La Pastorella (Goldoni)	TTBB, piano	Jan.
Gesang der Geister über den Wassern (Goethe)	TTBB	Mar.
Lied im Freien (Salis)	TTBB	July
Das Dörfchen (a) (Burger)	TTBB	Dec. rev 1819.
		<u>1818</u>
Lebenlust (Unger)	SATB, piano	Sept.
		<u>1819</u>
Ruhe, schönstes Glück der Erde	TTBB	Apr.
Sehnsucht (Goethe)	TTBBB	Apr.
Das Dörfchen (b) (Burger)	TTBB, piano opt. guitar	?
Die Nachtigall (Unger)	TTBB, piano opt. guitar	Apr.
Im Gegenwärtigen (Goethe)	TTBB, piano	?
		<u>1820</u>
Gesang der Geister über dem Wassern	TTTTBBBB	?
Gesang der Geister über dem Wassern	TTBB, piano	Dec.
Der 23 Psalm (trans. M Mendelssohn)	SSAA, piano	Dec.

		<u>1821</u>
Gesang der Geister über den Wassern (Goethe)	TTTTBBBB, wind ensemble	Mar.
		<u>1822</u>
Geist der Liebe (Matthisson)	TTBB, piano opt. guitar	Jan.
Frühlingsgesang	TTBB	Feb, March?
Frühlingsgesang	TTBB, piano	Feb, March?
Vier Gesänge		
Jünglingswonne (Matthisson)	TTBB ?	
Liebe (Schiller)	TTBB ?	
Zum Rundetanz (Salis-Seewis)	TTBB ?	
Die Nacht (Krummacher)	TTBB ?	
Gott in der Natur (Kleist)	SSAA, piano	Aug.
Quartett (?)	SATB, piano	Nov.
Das Tages Weihe (?)	SATB, piano	
		<u>1824</u>
Der Gondelfahrer (Mayrhofer)	TTBB, piano	Mar.
Drei Gesänge		
Wehmut (Hüttenbrenner)	TTBB	Feb.
Ewige Liebe (Schulze)	TTBB	Feb.
Flucht (Lappe)	TTBB	Feb.
Bootgesang (Walter Scott)	TTBB, piano	Spring

Trinklied "Edit Nonna, Edit Clerus"	TTBB	Jul.
Nachtmusik (Seckendorff)	TTBB	Jul.
Gebet (Fouque)	SATB, piano	Sept.
		<u>1825</u>
Coronach	SSA, piano	?
		<u>1826</u>
Mondenschein (Schober)	TTBBB	Jan.
Grab und Mond (Seidl)	TTBB	Sept.
Nachthelle (Seidl)	T, TTBB	Sept.
Widerspruch (Seidl)	TTBB, piano	?
		<u>1827</u>
Zur guten Nacht (Rochlitz)	Bar., TTBB, piano	Jan.
Schlachtlied (Klopstock)	TTTTBBBB	28 Feb.
Nachtgesang im Walde (Seidl)	TTBB, 4 horns	Apr.
Wein und Liebe (Haug)	TTBB	May?
Ständchen (Grillparzer)	A, TTBB, piano	July
Ständchen (Grillparzer)	A, SSAA, piano	July
Gott der Weltschöpfer (Uz)	SATB, piano	?

Gott im Ungewitter (Uz)	SATB,piano	?
		<u>1828</u>
Der Tanz (Schnitzer von Mecrau?)	SATB,piano	?
Mirjam's Siegesgesang (Grillparzer)	S, SATB, piano	Mar.
Hymne (Komm Heiliger Geist) (Schmidl)	solī TTBB, TTBB	May
Der 92 Psalm (Heb. text)	solī S,A,T, Bar., B,SATB	July
Glaube, Hoffnung und Liebe (Reil)	solī TTBB, SATB, winds, piano	Aug.
Hymne an den Heiligen Geist (or Herr unser Gott)(Schmidl)	solī TTBB, TTBB, wind ensemble	Oct.

This list is compiled from Brown (1977) and Schubert's Complete Works (1965). Breitkopf and Hartel.

Appendix D: Part-songs in Print

- An den Frühling*
TTBB: TONOS 4361
- An die Sonne*
SATB, piano; not available
- Bardengesang*
TTB: BREITKOPF-W CHB 5158
- Bergknappenlied*
TTBB, piano: BREITKOPF-W PB 5078
- Bergräbnisslied*
SATB, piano: BREITKOPF-W CHB 5134
- Bootgesang*
TTBB, piano (optional guitar): Breitkopf-L, for rent
- Chor der Engel*
SATB: BREITKOPF - W CHB 5134
- Coronach*
SSA, piano: BREITKOPF-W CHB 5135
- Das Abendroth*
3 voices, piano; not available
- Das Dörfchen*
TTBB, piano: Breitkopf-W PB1071
- Das Leben*
SSA; piano: BUDDE
- Der Entfernten*
TTBB: BREITKOPF-W CHB 4869
- Der Geistertanz*
TTBB: BREITKOPF-W CHB 4884
- Der Gondelfahrer*
TTBB, piano: Breitkopf-W PB5054; choral parts Breitkopf-W CHB 5130
- Der Tanz*
SATB, piano: BREITKOPF-W CHB 3536; GOLDEN B-1 "Dance, The", arrangement by Paul Beopple for SATB and piano

- Des Tages Weihe (Geburtstagshymne)*
SATB, piano: BREITKOPF-W CHB piano score;
BREITKOPF-W CHB 5132 choral parts.
- Dessen Fahne Donnerstürme Wallten*
TTBB: BREITKOPF-W CHB 5159
- Die Einsiedelei*
TTBB: BREITKOPF-W CHB 5163
- Die Nacht*
TTBB: SCHOTTS CHBL 11
- Die zwei Tugendwege*
TTB: TONOS 4364
- Die Nachtigall*
TTBB, piano: ROBITSCHK score and vocal
parts available.
- Ewige Liebe*
TTBB: TONOS 4365
- Flucht*
TTBB: BREITKOPF-W CHB 4860
- Frühlingsgesang*
TTBB, piano: not available
TTBB a cappella: BREITKOPF-W CHB 4863
- Frühlingslied*
TTB: BREITKOPF-W CHB 5156
- Gebet*
SATB, piano: BREITKOPF-W CHB 5057
- Geist der Liebe*
TTBB, piano: not available
- Gesang der Geister über den Wassern*
TTTTBBBB, strings, BREITKOPF-W PB 4841
instrumental parts available
TTTTBBBB, strings, BBBB vocal parts:
BREITKOPF-W CHB 3665
TTTTBBBB, strings, TTTT vocal parts:
BREITKOPF-W CHB 3664
TTBB a cappella: Breitkopf-L for rent
- Glaube, Hoffnung und Liebe*
SATBB, wind instruments: not available

- Gott der Weltschöpfer*
SATB, piano: BREITKOPF-W CHB 5101
- Got im Ungewitter*
SATB, piano: BREITKOPF-W CHB 5100
- Gott in der Natur*
SSAA, piano: HANSSLER 40.295; also
available, PETERS 6878 "God in Nature"
- Grab und Mond*
TTBB: BREITKOPF-W CHB 4870
- Heir umarmen sich*
TTB: BREITKOPF-W CHB5157
- Hymne 'Komm Heiliger Geist'*
Soli TTBB, TTBB: not available
- Hymn as den Unendlichen*
SATB, piano: BREITKOPF-W CHB 629
- Im Gegenwärtigen Vergangenes*
TTBB, piano: BREITKOPF-W PB5058 piano and
vocals; BREITKOPF- W CHB 5136 choral only
- Jünglingswonne*
TTBB: BREITKOPF-W CHB4797
- Klage um Ali Bey*
SSA, piano: not available
- La Pastorella*
TTBB, piano: BREITKOPF-W Pb 5079 piano
score
- Lebenlust*
SATB, piano: BREITKOPF-W PB 1057 piano
score; BREITKOPF-L CHB633
- Liebe*
TTBB: BREITKOPF-W CHB 4796
- Lied im Freien*
TTBB: BREITKOPF-W CHB 4866
- Mailied*
TTB: BREITKOPF-W CHB 5162
- Mirjam's Siegesgesang*
S, SATB, piano: ROBITSCHK piano score:
ROBITSCHK choral parts also for sale

Mondenschein

T,TTBB: BREITKOPF-W CHB 4861

*Nachtgesang im Walde*TTBB, horns, "Nightsong in the Forest",
English/German, piano or 4 horns:
BROUDE BR., instrumental parts available.*Nachtmusik*

TTBB: BREITKOPF-W CHB 4861

Naturgenuss

TTBB, piano: not available

*Nachthelle*T,TTBB, piano: BREITKOPF-W PB 5055 piano
score; BREITKOPF-W CHB 5131 choral parts
only*Osterlied*SATB, piano: RUH,E C 641; also NATIONAL
CH-9 "Easter Song" english.*Psalm, Der 23*SSAA, piano: BREITKOPF-L PB-1657;
BREITKOPF-L CHB-602 vocal parts only; also
available, SCHIRM. G 5302 "Lord is my
Shepherd, The", four part women's chorus*Psalm, Der 92*Bar., Soli SATB, SATB; FRANCAIS; BROUDE, A
823, arrangement by J. Meyerowitz for SATB
and Bar. solo.*Punschlied*

TTB, piano: BREITKOPF PB 5081 piano score

Quartet

SATB, piano: not available.

Ruhe, Schönstes Glück der Erde

TTBB: BREITKOPF-W CHB 4867

Schlachlied

TTBB/TTBB: not available

Selig durch der Liebe

TB: SCHOTTS CHBL 80

Ständchen

A, TTBB, piano: BREITKOPF-W CHB choral parts; instrumental parts available
 A, TTBB, piano: "Serenade", English/German, LAWSON 521 A, SSAA, piano: CARUS 40.296.02 piano score; CARUS 40.296.05 choral parts

Todtengräberlied

TTB: BREITKOPF-W CHB 3680

Trinkleid (Auf! Jeder sei)

TTBB, piano: not available

Trinklied (Brüder!)

Solo, TTBB, piano: BREITKOPF- W PB 5080

Trinklied (Edit Nonna)

TTBB: FOSTER MF 1053, English/Latin

Trinklied (Freunde sammelt)

B, TTBB, piano: not available

Trinklied im Mai

TTB: BREITKOPF-W CHB 5160

Trinklied im Winter

TTB: BREITKOPF-W 5161

Vorüber die Stöhnende

TTBB: BREITKOPF-W CHB 4871

Wehmut

TTBB: BREITKOPF-W CHB 4858

Wein und Liebe

TTBB: BREITKOPF-W CHB 4868

Werdie steile Sternenbahn

TTB: BREITKOPF-W CHB 4873

Widerspruch

TTBB, piano: HUG

Zur guten Nacht

Bar, TTBB, piano: BREITKOPF-L PB1078 piano and guitar score

Note: This information was taken from Music in Print Series, Vol. 26 (M-Z), Ed. by F. Mark Daugherty. Where multiple publications exist, one in the original language and forces was chosen and, if available, one which is printed with English text. Publishers are in capitals.

Appendix E - Suggested Part-songs for Specific Age-Groups

<u>Part-song</u>	<u>Voicing</u>	<u>Accompaniment</u>
<u>High School (Easy Community Choir)</u>		
La Pastorella	TTBB	Piano Accomp.
Trinkleid (Freunde Sammelt)	B, TTBB	Piano Accomp.
Frühlingsgegang	TTBB	Unaccompanied
Liebe	TTBB	Unaccompanied
Selig durch die Liebe	TTB	Unaccompanied
*Ständchen	A, TTBB	Piano
	A, SSAA	Piano
Der Tanz	SATB	Piano
Das Leben	SSA	Piano

University or Advanced Group

*Gesang der Geister über den Wassern	TTTT BBBB	Strings
*Der Gondelfahrer	TTBB	Piano
*Nachthelle	T, TTBB	Piano
Schlachtlied	TTBB, TTBB	Unaccompanied
*Nachtgesang im Walde	TTBB	Horns
Des Tages Weihe	SATB	Piano
An die Sonne	SATB	Piano
Gott der Weltschöpfer	SATB	Piano
Der 23 Psalm	SSAA	Piano
Gott in der Natur	SSAA	Piano

*Indicate the part-songs which are among the most popular that Schubert composed.

Appendix FSketches and Paintings

1. Concert Flyer
2. Schubert and Dog
3. Schubertiad - Ball Games
4. Ride in the Country
5. Sketch of Gmunden.
6. Schubert and Vogl at a Schubertiad
7. Schubertian's Playing Party Games
8. Schubert and Friends
9. Schubert's Study
10. A typical Viennese Inn
11. Outdoor Coffeehouse in Vienna

1. Concert Flyer. Invitation to a recital featuring Schubert's music including *Ständchen* and *Schlachtlied*.

Einladung

zu dem Privat-Concerte, welches Franz Schubert am
 16 März, Abends 7 Uhr im Local des österreichischen Musikvereins
 unter dem Tuchlauben Nr. 558 zu geben die Ehre haben wird

Vorkommende Stücke

1. Erster Satz eines neuen Streich-Quartetts, vorgelesen von den Herren Böhm, Holz, Weigl und Linke
2. Der Kreuzerzug von Leitner
 Die Sterne von demselben
 Die Wundern o d. Mond v. Seidl
 d. Träumerei aus dem *Aschylus*
3. Ständchen von Grillparzer, Sopran Solo und Chor vorgelesen von Paulina Josephine Tröchlitz und den Schülerinnen des Conservatoriums
4. Venus Trio für das Piano Forte, Violen und Violoncelle, vorgelesen von den Herren Carl Maria von Bocklet, Böhm und Linke
5. Auf dem Strome von Bellini, Gesang mit Begleitung des Herrn und Piano Solo vorgelesen von dem Herren Dietze und Chory dem Jüngern
6. Die Allmacht, von Ladislaus Fjörber, Gesang mit Begleitung des Piano Forte vorgelesen von Herrn Weigl
7. Schlachtgesang von Hilfstock, Doppelfuhr für Mannesstimmen

Sämmtliche Musikstücke sind von der Composition des Concertgebers
 Eintrittskarten zu f 3 W. W. sind in den Kunsthandlungen der Herren Händlinger, Liebelle und Ledersdorf zu haben

2. Schubert and Dog. Note the size of the pianoforte.
From Leopold Kupelweiser's Water-colour "Party Games of
the Schubertiads" (1821).



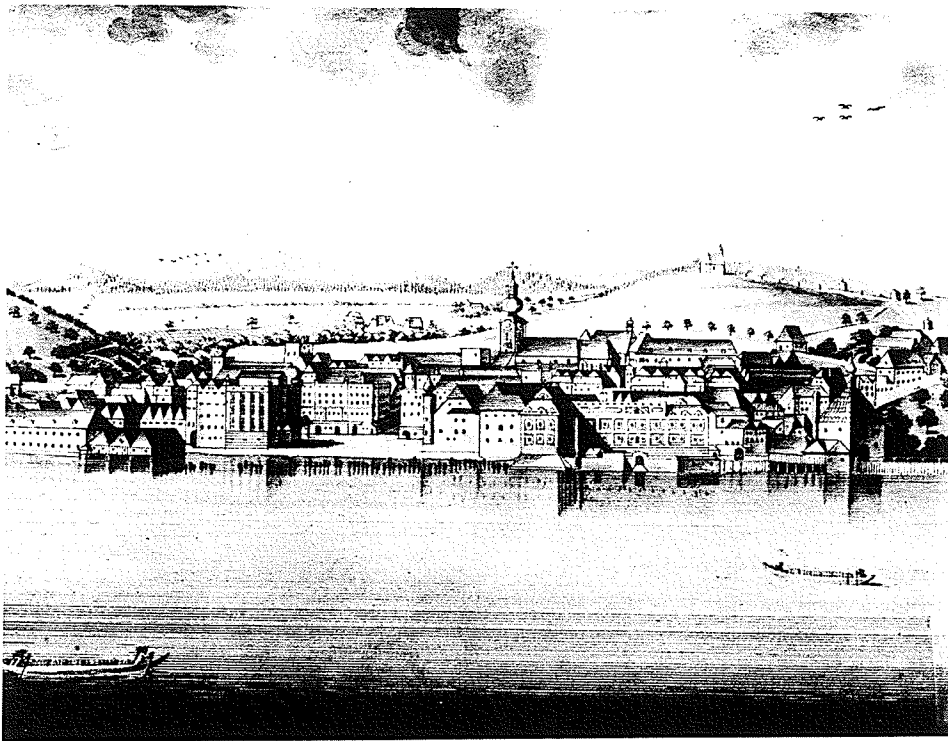
3. Ball games with Schubert and friends. 'Game of Ball at Atzenbrugg'. A joint effort by Schober, who drew the landscape and architecture, and Schwind, who drew the figures. Schubert is in the foreground smoking a long pipe.



4. Ride in the Country. "Excursion of the Schubertiads" from Atzenbrugg to Aumühl. Watercolour by Leopold Kupelweiser, painted in 1820. Schubert is standing at far left.



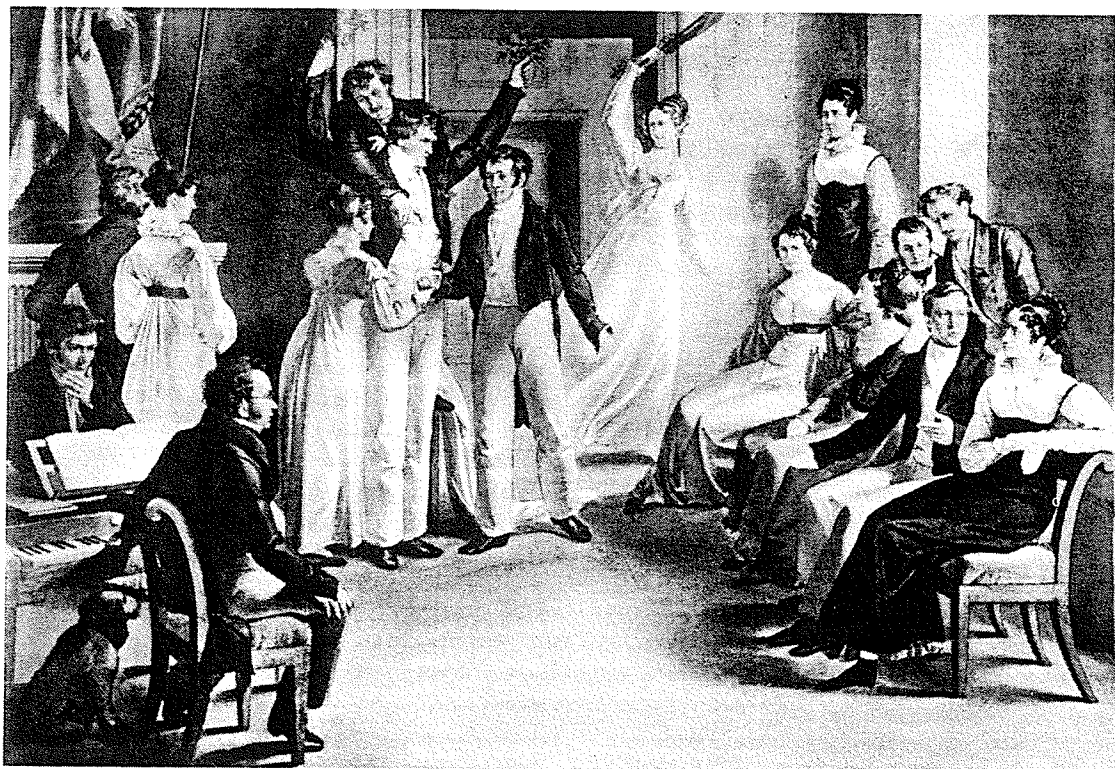
5. The town of Gmunden in 1825. Note how compact it is, with houses and apartments side by side. Vienna was very similar.



6. Schubertiad with Schubert and Vogl at the piano. Note the close proximity of the participants. From a drawing by Moritz von Schwind (drawn to show Schubert's friends).



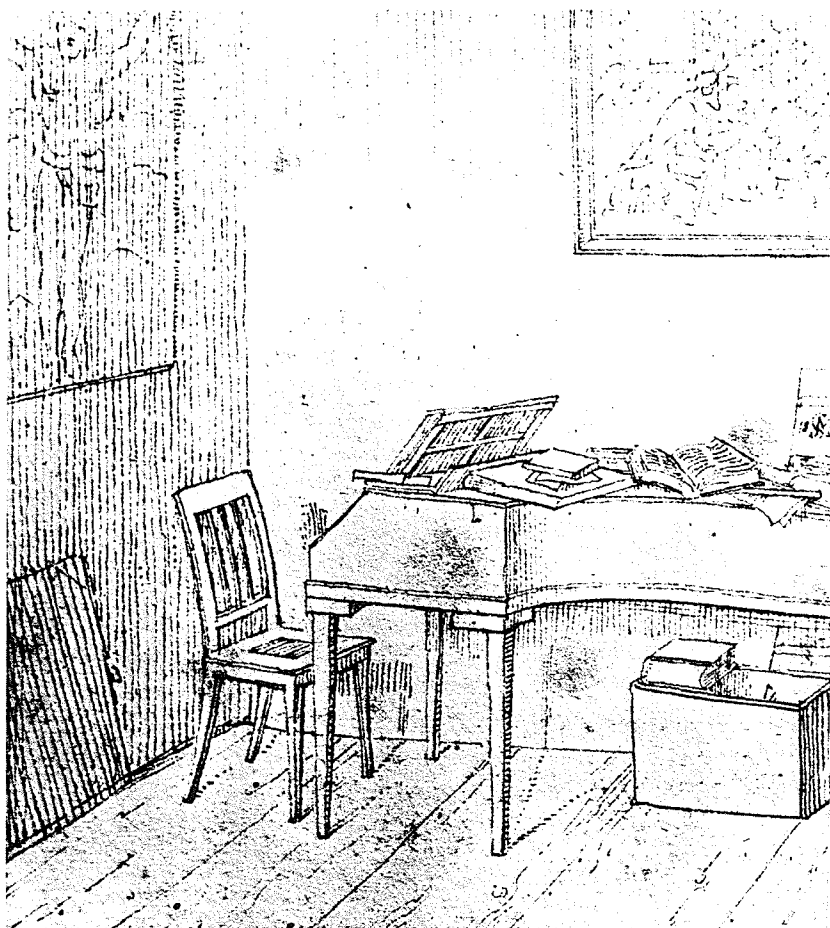
7. Schubertian's Playing Party Games. From Leopold Kupelweiser's Water-colour "Party Games of the Schubertians" (1821).



8. Schubert and friends (Hüttenbrenner and Jenger). From a colour drawing by Josef Teltsher in about 1826.



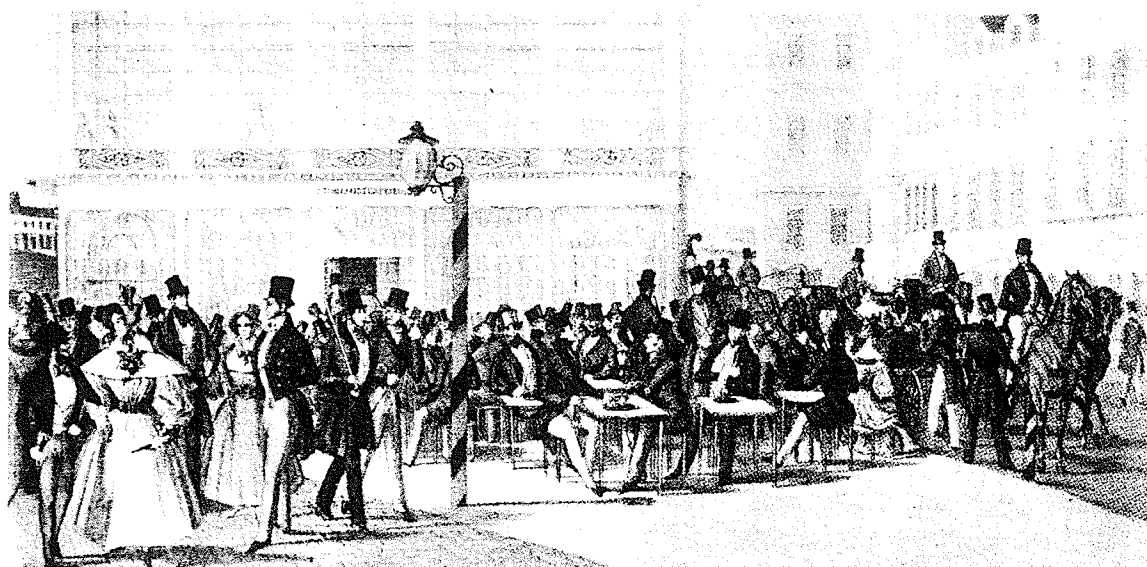
9. Schubert's Study. From the Schubert Museum.



10. A typical Viennese inn. From a painting by Neder.



11. Outdoor Coffeehouse in Vienna.



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